GD. No B.3517

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SEPTEMBER - 1941

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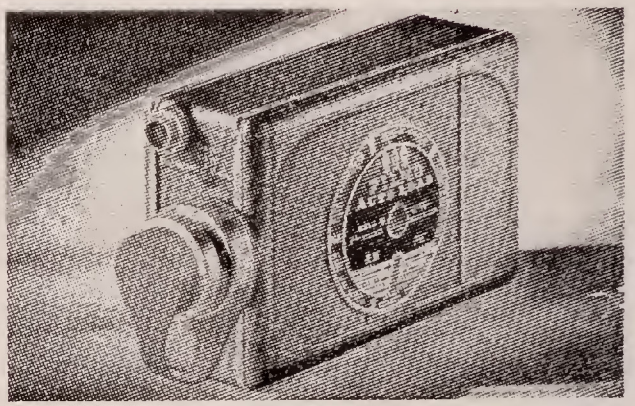
FOREIGN Sh 1/6

Three New Filmo 16 mm.

MAGAZINE—LOADING CAMERAS

1. FILMO AUTO LOAD—New beauty of design and new operating advantages recommend this series of three cameras, each of which employs the time—proved basic mechanism of the popular Filmo 141. The Auto Load is small, light, easy to carry, and easy to use. A new, built—in exposure guide gives readings at a single setting for both color and black—and—white film. The viewfinder is fully enclosed within the camera, safe from damage, dust tight. Of the "positive" type, it eliminates eye—parallax common cause of poorly composed pictures.



THE FILMO AUTOLOAD & SPEEDSTER

2. FILMO AUTO LOAD SPEEDSTER—Identical with the Auto Load except in operating speeds, which are 16, 32, 48, and 64 (slow motion).

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THE FILMO AUTOMASTER

3. FILMO AUTO MASTER—Here, at last, is a fine magazine—loading 16 mm. Camera with a three—lens turret head! Turret mounts finder objectives beside the lenses, so that whatever lens, is in position for shooting, the viewfinder invariably shows the correct field for that lens. Operating speeds are 16, 32, 48, and 64. All the other features of the Auto Load are provided.

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AT THE METRO!

THE 1ST INDIAN PICTURE
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(RAJ NARTAKI)

Starring: SADHONA BOSE
with: PRITHVIRAJ — PROTIMA DAS GUPTA — NAYAMPALLY & JAL KHAMBATTA

Directed By: **MODHU BOSE**

AT

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BOMBAY & CALCUTTA
FROM 2nd OCTOBER

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ON THE COVER
JYOTI

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BOMBAY

filmindia

Editor: **BABURAO PATEL**

VOL. 7 NO. 9
SEPTEMBER, 1941

V • • • —

Elsewhere in this issue we publish an article exposing the methodical German exploitation of the motion picture film as a deadly instrument of propaganda.

We are told, and by an eminent English writer who has chosen to remain unknown behind the pen name of "Criticus", that Herr Goebbels, the Nazi Propaganda Minister, spends over forty crores of rupees a year merely on overseas film propaganda.

This huge expenditure sounds astronomical to the Indian mind, in a country, where the average income per head is hardly three annas a day.

Till last year the Government did not realize, even distantly, the huge potentialities of the film for the purposes of propaganda. On the other hand they had enough money to waste on defence and maintenance of law and order as we find that in the single year of 1929, the Government spent Rs. 4210/- or more than 80% of the total expenditure of Rs. 5402/- per 1000 persons on defence and maintenance of law and order which are economically speaking, unproductive services.

Strangely enough with all this top-heavy and unreasonable expenditure, India's defences are too poor in comparison with those of the smallest of the Dominions and the pretence of maintaining law and order stands exposed in the umpteen communal disturbances that regularly erupt all over the country proving beyond doubt the waste in money and the incapability to rule wisely.

When the Government has so much money to sink in unproductive services year after year, one must deplore their lack of imagination in not realizing the vital importance of the potentialities of film propaganda which could have been easily harnessed earlier, not only for making the nation war-minded but for its uplift in educational, social and economic fields. Had they trained the nation in better citizenship through all these years, the policing expenditure could have been cut down by 80% and the money could have been used in a better way.

The Indian film industry has been trying for years, through protests and deputations, to catch the eye of the Government and win over their support for visual education in schools and villages, for encouragement to the indigenous film industry and for relief in taxation on machinery and raw products for the use of the film industry. But the Government have all along turned a deaf ear to all appeals and with a self-complacency typical of modern democratic states had allowed matters to drift till last year, when they learned from the enemy their first lesson in film propaganda.

Hitler had to spend over 40 crores a year for years for the self-complacent Englishman to wake up and take notice of the world around.

And then the war came and the Englishman tried to make up for the lost time theoretically by talking a lot about a lot of intentions and practically doing nothing.

Ten months after the Englishman woke up and hypnotized himself into believing that he was doing all the film propaganda that could be done in the whole world, Basil Wright, the famous critic, wrote in the "Spectator", a leading London paper, as follows: "After ten months of a total war the Films Division is still largely a waste of public's money. It has announced no coherent plan, within the framework of which its week-to-week film policy could be shaped and reshaped according to immediate needs. It has failed to mobilise the immense goodwill of the British film industry. It has even failed to make more than a handful of suitable films, and, if suitable films have been made it has delayed or bungled their presentation to the public."

And even inspite of this epitaphic criticism, the Films Division continued with its merry career of bungle and blunder and the Englishman, conceding the critic the democratic privilege of criticism, smiled good humouredly and went to sleep again self-complacently while Hitler blared deep and loud from every corner of the world with or without ceremony.

Once again the "Economist", another London Weekly, tried to wake up the Englishman in the following words: "So far, not one of the Ministry of Information's activities at home has won even qualified general approval, in official or unofficial circles; and the Select Committee's Report on the Films Division is another

story of inefficiency, lack of co-operation and misdirected energy."

And yet the Englishman slept the sleep of the just. His democratic fibre rebelled at the idea of waking up and doing something. After a century of ennui, how can one expect the good-natured Englishman to shift for himself just because a few scribblers chose to criticise. To hell with Hitler! Who cared? The Englishman was defending the last citadel of freedom. Was that not enough moral justification for his survival even though he was found sleeping on the turrets? Poland had fallen. Denmark was occupied. Norway invaded. Belgium run over. Holland attached and France conquered. And still the Englishman was trying to spell C z e c h o s l o v a k i a and wondering where the hell could that country be.

Once again "John Bull", that fearless paper which the Englishman created in his moment of social conscience and forgot, roared: "In recent months, a considerable part of the national resources is being drained away through carelessness, inefficiency, muddle and plain tom-foolery. Once again, therefore, we say "DAMN THIS WASTE! STOP THE LEAKS AND WHERE NECESSARY, SACK THE DUFFERS".

Referring to the film propaganda John Bull wrote: "WE CONCLUDE THAT A HIGH PERCENTAGE OF ALL THE TIME AND MONEY SPENT ON BRITISH PROPAGANDA FILMS HAS BEEN A DEAD LOSS".

And yet the Englishman slept and in his sleep smiled like an innocent babe.

But Hitler was not sleeping. He was marching. He poisoned one nation after another with his aggressive film propaganda and marched into them and crushed the final fragrance of freedom beneath his heels of tyranny.

When the first long-distance gun roared across the English Channel, the Englishman woke up, annoyed. In that moment of annoyance, Churchill, perhaps the greatest Englishman of all times, was born to become the solitary symbol of British doggedness and courage.

The whole Empire vibrated with the dynamic words of this man and to play its part, the Government of India formed the Film Advisory Board to advise about and to produce war propaganda films though in a characteristic English way, the English sprinkling amongst the officials did not openly admit this.

The tragic progress of the Film Advisory Board is now a matter of history. In our opinion, the Board has failed to deliver the goods and at a time when we need them most.

In her heart of hearts, India realizes the vital importance of a British victory. Even the extreme political opinion in the country wants Britain to win. And yet the Government of India seem to contribute the least to this victory of the future.

It is not our field to criticise the Government for apathy in the departments of defence, economics or politics. There are many able critics who have been doing sentinel service in this respect. We are concerned with the Government's obligations in the field of film propaganda.

And in this field we accuse the Government of apathy, carelessness, inefficiency and of causing waste of public's money. Not one film so far produced by the Film Advisory Board has justified its expense and purpose. Not one will, till the entire ramshackle Film Advisory Board is completely overhauled.

Several members of the Board don't even attend its meetings regularly. They are there formally, to save their faces. Several Indian producers watch the activities of the Board with amusement and from a distance.

These hypocrites are of no use to us if we are to win the war.

The Government try to threaten us for criticising the activities of the Board. The Government ought to lock some of the members up for their criminal indifference.

We are at war and we must win it—whatever the cost. If the Government accept this truth, what are they waiting for?

Sack Alex Shaw, overhaul the Board, compel the members to attend, demand the co-operation of the film industry, produce dynamic war films and do a hundred and one things but win the war.

Is that too much to ask? If it is not, we demand an explanation from the Government of India for blundering so far.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WISE CENSORSHIP IN GWALIOR !

Censorship always savours of fascism and as a rule it is a repellent idea to a democratic mind. But in a country like India where old notions die hard, censorship would be considered essential in many fields of life. And particularly so in our film industry with its producers, distributors and exhibitors still blissfully ignorant of the social responsibility they shoulder in popularising films as the only means of mass entertainment.

With this observation, we welcome the new Cinematograph Act recently enacted by the Government of Gwalior. While it is generally based on the lines of the Act available in British India, it is a little more progressive and national than the British legislation which is, as is usual with several other British Acts, blind to the social requirements of society in general.

To prevent child delinquency, the Gwalior Act prescribes a restricted censor certificate in the following words:

"Every License to exhibit shall contain a condition that the Licensee shall not allow children above the age of five and below the age of sixteen years to attend cinema shows excepting the shows for which permission has been obtained from the competent authority."

"Any Licensee intending to allow children above the age of five and below the age of sixteen years to attend any cinema show, shall apply to the competent authority on an unstamped paper. A brief story and such other information as may be required by the competent authority, shall also be accompanied with the application. On satisfaction of the competent authority to the effect that the film is worthy of exhibition to children, permission shall be granted to the applicant in writing. But in no case, such permission shall be granted to a show closing after 9-30 p.m. in the night."

"When permission from the competent authority has been obtained to allow children as aforesaid to attend any show it shall be mentioned in the notices, handbills and placards advertising the said show."

A progressive legislation like this, with a social conscience, is a new thing in India. It is not at all a hardship. In a country infested with sex and crime pictures asking the innocent youth to pay the price for the greed of the elders is a social crime. And the Gwalior Act is the only remedy for this social evil.

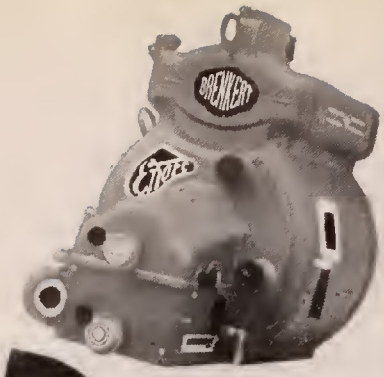
A pity is that the Bombay Board of Film Censors, which prides itself on being the first censoring institution in India, has nothing so rational to substantiate a justification for its existence.

On the other hand, it is packed with members and executives who seem to lack imagination and initiative and don't seem to wake up to a realization of their social responsibility even when they are pulled by the ear.

WITH MORAL CODE IN VIEW

One of the grounds on which the Gwalior Act would refuse a censor certificate is described as follows:

Sumati Gupte makes "Thoratanchi Kamla" a romantic episode, otherwise it is a historical picture.



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"A matter likely to cause disturbance of the public peace or **which may prejudicially affect the ways of the persons attending the exhibitions so as to spoil their morals."** . . .

While censoring on the grounds of morality is not a very welcome news, a provision for the same is absolutely essential seeing the undue liberties so often taken by foreign and Indian producers in presenting pictures with morbid sex obsession and lax codes of morality.

And also in a couple of more items the Gwalior Act is a decided improvement on the Cinematograph Act obtainable in India.

While the Censor Boards in India give final and arbitrary decisions leaving no right of appeal, the Gwalior Act concedes the right of appeal before the Sessions Judge or the High Court within fourteen days of the unsatisfactory decision by the subordinate officer.

Still another item obtaining our approval is the Gwalior Government's thought for the safety of the audience. While prescribing the most stringent sanitary and hygienic conditions for the premises of exhibition, the Government insists upon every exhibitor having licensed operators, fully qualified to the satisfaction of the Chief Electrical Engineer of the State. And here again Gwalior beats the British law-makers in a progressive outlook.

Will the Censor Boards in India even now learn? We doubt.

"BAGI" AND BIHAR GOVERNMENT

Talking of wise censorship, we are reminded of the unfortunate case of "Bagi", a picture produced by the Vishnu Cinetone two years back.

The picture was passed by the Bombay Board of Censors on the 28th September 1939 without any cut and was allowed to run throughout the Bombay Province. The Bengal Censor Board also passed the picture without any cut. While the Censor Boards at Madras and Lahore passed the picture with minor excisions.

Inspite of the sanction of these principal Censor Boards, the Government of Bihar thought it advisable to ban the picture entirely. Strangely enough, they have not been courteous enough to give their reasons for doing so.

Mr. S. Jagannathan I.C.S., the Political Under Secretary to the Government of Bihar was requested by the parties concerned, as far back as the middle of July last, to assign reasons for the Government action to enable the producers to excise the portions which were found objectionable, but the efficient Under Secretary has not perhaps thought it necessary to reply. A second reminder has also passed unreplied.

Is that not rather a queer procedure for a Government office?

Apart from the arbitrary action of the Government of Bihar in banning the picture entirely, the Government certainly owes it to the producers to give their

A photo taken on the occasion of the visit of Sir Feroze Khan Noon, High Commissioner for India, to the Warner Studios in Hollywood. From left to right: Mr. Mather, Edward G. Robinson, Marlene Dietrich and SirFeroze.

MOVIETONE NEWS

Speaks for itself!

To-day, as in the past, *Movietone News* stands unchallenged as the No. 1 News Reel of the Industry. In these eventful times, when practically every hour brings word of important and significant news *Movietone News* with its unparalleled organisation of Cameramen, Editorial Specialists, Commentators—news-smart, trained, efficient—supply the demands of millions of theatre-goers for authoritative pictorial knowledge of what is going on in the world. There are five distinctive services available every week—ENGLISH, HINDI, BENGALI, TAMIL and TELUGU —all processed at the Famous Cine Laboratory for speed and technical efficiency. The same driving force and initiative that have attained for *Movietone News* its present commanding position of Leadership will keep it at the head of the procession, regardless of the cost. *Movietone News* will continue to speak for itself.

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reasons. One wonders whether we are living in the democratic times.

It is high time that the Government of Bihar should revise their decision about "Bagi" considering the numerous obstacles the Indian film industry has to surmount for survival in these hard times.

The Bihar circuit comprises of nearly 33 release stations and the average returns reach anywhere over Rs. 10,000/- for a picture.

A small producing company like the Vishnu Cinetone can ill-afford to lose this money seeing the present trade depression prevalent in the country.

And after all what did "Bagi" contain for the Bihar Government to be so panicky?

We hope we are not compelled to thrash this matter out in the Central Legislatures.

CAPT. NAVAL GHANDHY

Unnoticed and unsung in the distant corner of Tardeo, Captain Naval Ghandhy (not related to Mahatma Gandhy, except as his countryman) is busy shooting war propaganda films at the National Studios.

We understand that within a short period of six weeks, this long-striding dynamic personality has shot over 40,000 feet for the Military Intelligence Department.

The 40,000 feet will be split into several short films under some attractive titles such as: "Our Men of Steel", showing the warlike traditions of Indians since the ancient days, "Guilty Men", taking us back to the times of the Mahabharata and drawing a modern parallel with them; "Desh Seva", underlining the multiple duties of the present day citizen in times of emergency; "The Battle of Britain", recounting the brave battles of old when England asserted war supremacy at sea and guaranteed freedom and good neighbourhood in Europe and four more equally interesting shorts.

One wonders why the Government of India did not think of Captain Naval Ghandhy when they were searching for Alexander Shaw for the Film Advisory Board.

HORSE POWER VS. MAN POWER

The Petrol Rationing restrictions recently enforced by the Government are going to hit the Indian film industry rather severely. All along the Indian film industry has been looked upon as an orphan child by the authorities whenever they have been approached for some relief or protection and this new war-time measure will practically cripple the already struggling industry.

The average petrol consumption in a good sized film studio, for the legitimate purposes of business, can be reasonably placed between 800 to 1200 gallons per month. Now the studios are faced with the problem of meeting this peacetime necessity with a paltry ration of a little over 100 gallons a month.

By their own admission Government departed on the policy of rationing petrol to build up a twenty-five

War-Relief To The Indian Film Industry !

In the present times, increasing difficulties are being experienced by the Indian Film Industry in all its different departments.

Owing to the peculiar technical aspect of the Indian Film Industry, the problem of its finance does not interest the average banker.

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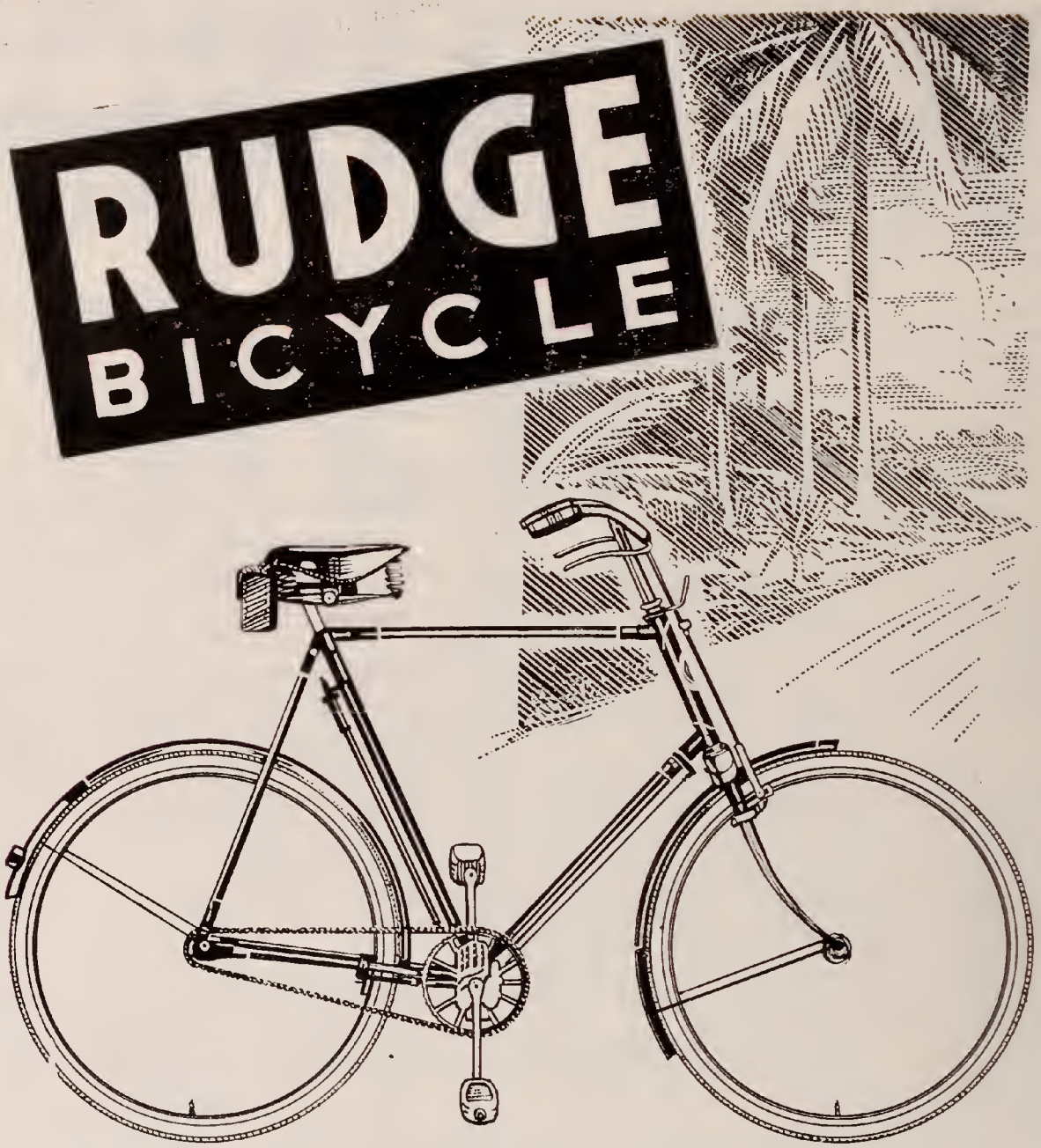

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THE DEPENDABLE BICYCLE

per cent reserve. Strange as it seems, they have actually cut off over 80% of the public's demand.

While no one quarrels with the Government for enforcing emergency measures during these times, we expect the Government to exercise a little practical horse-sense in enforcing petrol rationing.

The petrol which is being now rationed with horse-power as the sole guide will soon put a lot of man-power into disuse. While rationing such a vital item of commercial utility, the Government would do well to study individual needs with greater detail and sympathy rather than make every one a victim of a flat fiat.

The film industry would willingly agree to a 25% cut in its supplies but to demand from it an 80% sacrifice is to deny it the elementary right to exist. The leaders of the industry should jointly protest to the authorities, as unless a noise is made, the authorities will consider the problem as perfectly settled with their traditional self-complacency.

FAZALBHOY'S EDUCATIONAL ACTIVITIES

Once again Mr. M. A. Fazalbhoy jumps into front-page news. In keeping with the enterprising traditions of the Fazalbhoy family, Mr. M. A. Fazalbhoy has imported into the country, for the first time, an expensive Reducing and Enlarging Printing Machine.

This machine is truly a wonderful piece of mechanism. It takes a standard size (35 mm) film and reduces it to the economic size (16 mm) and also enlarges a 16 mm film to a 35 mm size.

To the layman, this may not sound as an event. But it is actually so, because this new machine opens a new field of exploitation for educational and short-feature subjects. Already some educational shorts are appearing on the horizon and with the low operating cost for the production and exhibition of the sub-standard films, it is expected that we shall soon have a wide

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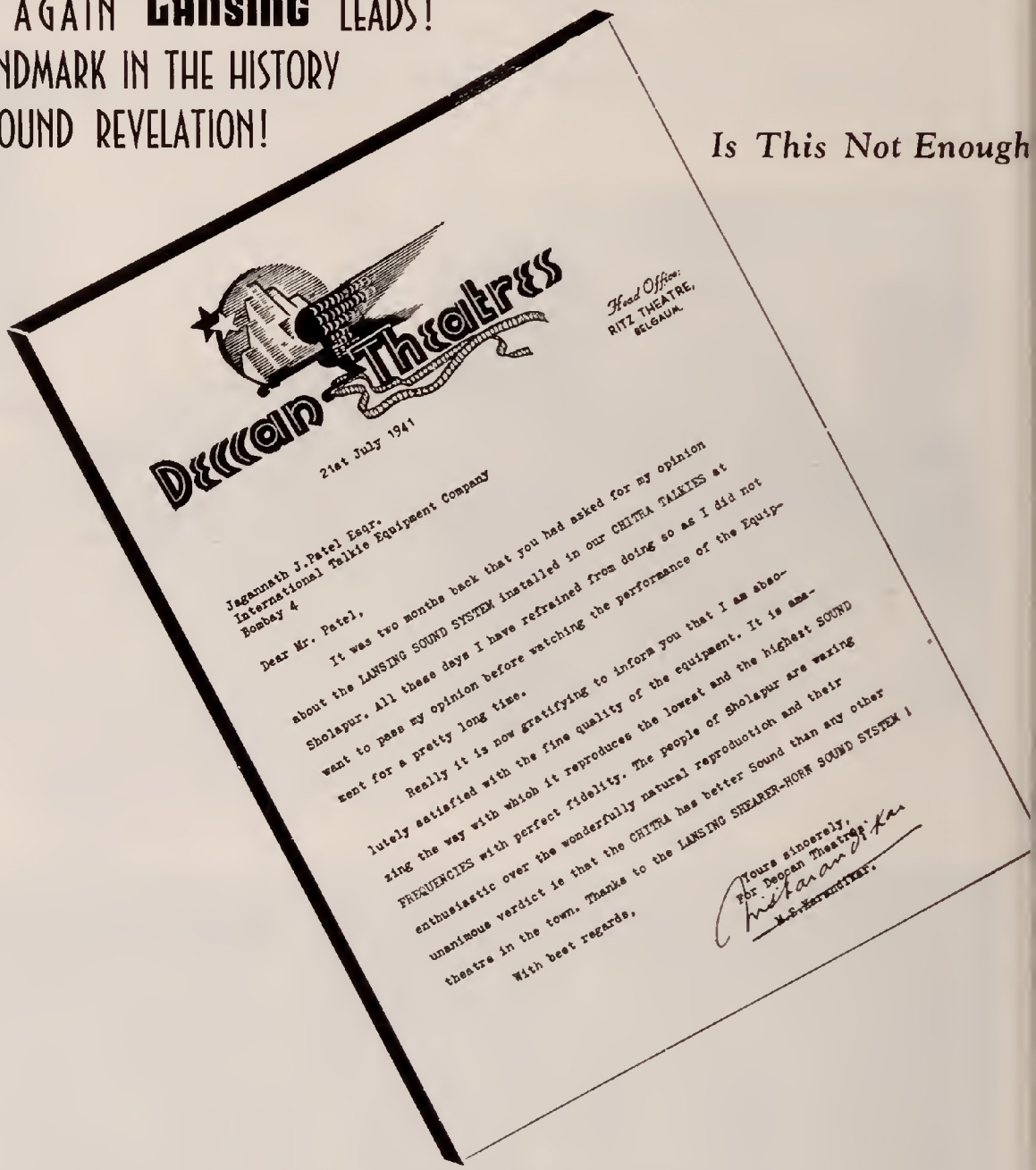

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SHAUKAT HUSSAIN

●

TO BE RELEASED IN BOMBAY WHEN "KHAZANCHI" PERMITS

●

A "FAMOUS PICTURES LTD" RELEASE

SITARA—

With her usual poetic grace, this charmer comes dancing in "Swami", a Circo picture, directed by Mr. A. R. Kardar.

BOM

'AI

A STIRRING STORY---

with Stars to Match; and Songs and Dances that add spice to pleasure--

Starring:—

DEVIKA RANI

as the Governess w governed – the hea of men !

AND

ASHOK KUMAR

as the Doctor who c not know why the he skips a beat !

The Trials of a Woman's Heart in a Man's World ---

ALKIES'

JAN'

th

H. DESAI, GIRISH,
URESH, P.F.PITHAWALA,
GULAB, DAVID,
FATTY PRASAD.

MIERE SOON AT

ROXY

ALKIES
OMBAY

THESE MEN MADE IT

Direction, Story and Screen Play by	AMIYA CHAKRABARTY
Photography	R. D. MATHUR
Sound Engineer	M. I. DHARAMSEY
Lyrics by	PRADEEP
Dialogues by	J. S. CASSHYAP
Film Architect	L. H. CHORIDIA
Processing	G. L. BAVKAR
Dialogue Director	S. I. HASAN
Music Director	PANNALAL GHOSE
Dances by	TARUN KUMAR of MANIPUR
Editor	DATTARAM N. PAI

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222

"COMMONSENSE CROSSWORD" No. 222

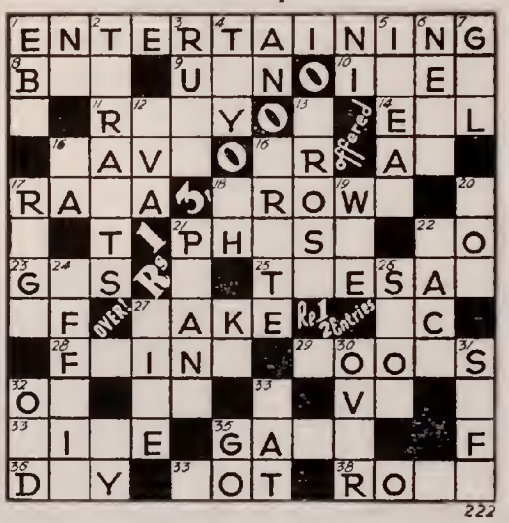
Rich soil indeed whose yield is Rs. 8,000 for one person's efforts, and efforts that need take up only a few of that person's leisure moments. Moreover, the moments thus spent, so far from being wearisome, will fly as only altogether fascinating and agreeable ones can. Or rather, they will seem to fly more quickly than others, for time is always flying. Mindful of this and of the limited period at your disposal you will surely get busy at once on the Practice Square below.

CLUES ACROSS

1. Both winners and losers find *Commonsense Crosswords* this
8. Lad
9. Kind of vase
10. Notion
11. Colour of a blush
14. Snake-like fish
15. Many people become unduly keen to this rationed commodity
17. Rajputana prince or chief
18. Dog which is prone to this is apt to provoke many complaints to owner
21. Stage of change or development
23. Vaporous substance
25. Jumbled spelling of *sagest*
27. It requires more than a little skill to this a photograph successfully
28. A woman's most cleverly contrived this is often seen through by another woman
29. Good these help to develop a person's sense of taste
34. Many of us are inclined to envy those who are able to this well
35. Most of us are apt to this at person who behaves strangely
36. Thirsty
37. Some of the affectionate things which lovers say are true, many are this!
38. Vulgarly ambitious woman often likes to appear in a conspicuous one

CLOSING DATE, SEPTEMBER 19th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of September 7th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of September 7th will be accepted.

CLUES DOWN

1. To flow back
2. Oppressive rulers
3. Stratagem
4. To endeavour
5. Highest conception
6. Something which one cannot do without
7. Young woman
12. Eggs
13. Behaviour of such a person often provokes one to lose one's temper
16. Strong drink is apt to make self-assertive person this
17. Generally speaking, most of us would prefer not to be seen in "———" by our friends
19. Tiny
20. One of the most formidable perils which tramp encounters
21. We are sometimes greatly entertained by person who plays one
22. Those unaccustomed to this usually find it hard to bear at first
24. Thing to be done
26. To halt
27. Sensational war rumours are apt to this thoughtful patriots
30. At an end
31. Secure
32. Such a face is apt to attract the interest of artists more than others
33. Often most dangerous when seriously cornered

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Kawasji F. Kapadia (Devlali)

Do Sabita Devi, Madhuri, Yasmin and other Anglo-Indian girls know how to read and write their dialogues in Hindi?

I do not know about the other Anglo-Indian girls. But Yasmin can read and write Hindi very well, while Sabita and Madhuri can manage to read their parts.

K. L. Sahgal (Bombay)

What is the name of Charlie's maiden picture?

"Dhandora", which means an announcement.

Vrajdas Virchand (Raipur)

Nowadays, when the Indian industry is progressing in every respect, it is a matter of great regret that our film companies are not encouraging our gramophone record manufacturing industry. Only three or four companies have come forward to support the National Gramophone Co. Don't you think that leading producers like Ranjit, National, Bombay Talkies, Navyug, Great India etc., should also give their support to the National Gramophone Co., or to any other Indian company, if any?

I am publishing your letter in toto and leave the rest to the patriotism of these producers who always brag about their own industry being national and demand full support from the Government and the people.

Pandit Indra (Bombay)

What do you think about two film girls like Leela Chitnis and Snehaprabha Pradhan endorsing the picture "Charano-Ki-Dasi"? Do you think that this type of publicity helps the picture?

Not a bit. Though "Charno-Ki-Dasi" was a good picture it did not need the presumptuousness of these two starlets to make it a success. At best, it looked like an effort on the part of these film girls to court some cheap publicity for themselves. I had never thought that Atre would stoop to get Durga Khote's work approved by these, comparatively, new-comers. Probably, these two girls, combined, would never reach the histrionic heights of Durga in their life-time.

R. N. Murthy (Bangalore)

In which picture is our little Vasanti working now?

"Beti", a Ranjit picture, directed by Mr. Jayant Desai.

Which is the next picture of Snehaprabha Pradhan?

"The Toy", produced by Amar Productions. Don't you think, it is the right picture for her seeing the tiny thing she, herself, is?

What has happened to Circo Productions? They seem to have closed down.

No, they have not closed down. Film companies die a slow death. Circo's have again been revived and have under production three pictures: "Apna Ghar", "Mahatma Vidur" and "Swami".

Akhauri B. Nath (Ranchi)

Is there any film star who can sing both Hindi and Bengali songs, except the N.T. Stars?

Padma Devi! And in addition she sings Marathi and Gujrati songs and sweetly too.

Ashok Kumar shoulders another popular responsibility in "Anjan" a Bombay Talkies' picture.

SISTER— THE WIFE-THE MOTHER-AND THE WIDOW OF THE FUTURE!

HERE'S AN UNUSUAL HEARTRENDING STORY WHICH HAS NEVER BEFORE APPEARED ON THE INDIAN SCREEN. SIMPLY BECAUSE NO ONE DARED PRODUCE IT!

●

WHILE SHEIKH MUKHTAR MAKES SCREEN HISTORY BY HIS DYNAMIC PORTRAYAL OF A BROTHER—NALINI JAYWANT SETS A NEW STANDARD AS THE LOVING SISTER——

●

NATIONAL STUDIOS'

INHUMANLY HUMAN STORY

SISTER

Director: MEHBOOB

Starring:

SHEIKH MUKHTAR — NALINI JAYWANT

HARISH — KANHYALAL — HUSNA

BANU — SWARUPRANI

NOW DRAWING CROWDS

— AT —

PATHE

BOMBAY

NATIONAL STUDIOS

D. Abdul Ghani (Bellary)

Is Vasanti a damsel?

Yes, but not yet in distress.

Watu H. Gursahaney (Hyderabad)

I have heard that Jayashree is married and her husband is a director in Prabhat. What is the name of her husband?

I wonder whether you will recognise him. He is rather an unknown man. But I'll tell you his name. It is V. Shantaram. Have you heard of him?

B. P. Beohar (Singhpur)

When is "Raj Nartaki", in English, going to be released?

Probably in the first week of October at the Metro Cinema in Bombay.

R. Saran (Benares)

Why does Shantaram select new and inexperienced actors for his pictures?

Because it is easier to teach them. Even Chandramohan learned with him.

Syed K. A. Shah (Phulera)

Do you think Charlie loves Shamim?

Quite likely. The problem, however, is whether she feels that way about him or not.

K. Md. Ebrahim (Balehonnur)

A girl friend of mine is very fine and beautiful. She is very anxious to join the films. What shall I do for her?

Give her my address. You can not do better than that.

L. C. Mathur (Meerut)

Don't you think that in "Padosi", the only mistake of Shantaram was Anis Khatoon?

No, there was another one, and a beautiful one, in "Shejari"—Jayshree.

B. R. Vijayanarayan (Hassan Town)

A teacher of ours says that we should not read "filmindia". Why?

Probably, he is jealous. "filmindia" teaches more than that stupid teacher of yours. The traditional stupidity of our teachers is responsible for half the evils of the present world. If Hitler had had a good teacher, he would not indulge in mass murder to-day.

Nothing is heard about Director Kardar. What has happened to him?

He, himself, does not know what has happened to him. He seems to be lost in the Circo Circle and they pay him to remain there.

No one likes to see Sheik Mukhtar this way, but we don't mind Sitara in "Roti". This picture of Mehboob is going to make many people hungry to see Sitara.

Leela Chitnis

IS ALL GOLD IN

KANCHAN

SEE HER DANCE !

Now Drawing Crowds

AT

IMPERIAL CINEMA

—BOMBAY—

CHITRA PRODUCTIONS

PRODUCED AT RANJIT STUDIOS

BOMBAY No. 14.

Adam Rahaman (Durban)

Who is this Romola of Calcutta who has made such a big name on the screen?

She is a Jew girl from Calcutta, in her thirtees probably. Her name is Raechel Cohen and now she has made a greater name in "Khazanchi".

I. A. Alvi (Fyzabad)

Are the film stars justified in getting married after they enter the film world?

Marriage requires no justification. It is a consent decree which binds both the parties with no triumph for either.

Ramesh Chandra Dutt (Fyzabad)

Film fans think Snehaprabha Pradhan's age to be near about 20. Is that right?

Height and size hardly provide an index to age. I think Snehaprabha should be well over thirty, but I may be wrong. In these small-sized women, it is difficult to tell the age.

Is Snehaprabha younger than Khursheed?

Of course not. In comparison with Snehaprabha, Khursheed looks like a bud that blossomed a little too soon.

B. Ganesh Rao (Secunderabad)

I want Mr. Motilal's home address?

Motilal Rajvansh, 138 Walkeshwar Road, Malabar Hill, Bombay.

Lala R. C. (Quetta)

Why can't Director Chaturbhuj Doshi of Ranjit produce successful tragedies?

Chaturbhuj himself is a tragic figure suspended between a high-flown ideal and downright practical necessity. As such he is an object of amusement to his many friends. To a man like this, an attempt to create comedy for others helps to tone up his own mental walls. When Chaturbhuj tries a tragedy, it brings in too tragic results to his producer. And thus the tragedy comes home. In "Adhuri Kahani", Chaturbhuj failed more than the picture could.

M. V. Ahmed (Agra)

When is Renuka Devi coming to the screen next?

She will be soon seen in the second picture of Shalimar pictures.

H. Naquvi (Aligarh)

When will Chandramohan be again seen on the screen?

1942 will bring him to the screen in "Apna Ghar", a Circo picture and "Roti", a National picture.

Dwarka Prasad (Katihar)

What is the significance of showing the busts and thighs of Mehtab in "Chitralekha"?

In these days of flat chests and lanky legs, the director probably intended to stress the blessings of physical culture.

H. C. Varma (Lahore)

"Nishat Talkies", a local cinema, where pictures of New Theatres and Ranjit are shown, has a bad sound machine and the nine-annas seats are worse than the third class seats of any third class cinema. Why do New Theatres and Ranjit give their pictures to such a rotten theatre?

Your complaint is a little difficult to believe. As far as my information goes this particular theatre is controlled by Mr. Kazi who is expected to be a good showman. I am, however, publishing your letter so that any defects that may be there at present may be attended to soon. A fashionable place like Lahore should not have apologetic cinemas.

H. Srinivas Pai (Mangalore)

My friends say that you are a big blackmailer. May I know whether you agree with them or not.

Some of my own friends also say the very same thing. Our producers actually believe it. That is one way of describing success. In this race of life those who lag behind call those ahead, blackmailers. Many who call me a blackmailer would only too willingly like to be in my place. I don't worry about what others call me. I am not born for their approval. Blackmailers need not work fourteen hours a day. And I do. Any blackmail that needs so much hard work is truly honest labour.

S. Jalaluddin Akbar (Gaya)

Is there any film company that needs male artistes?

Yes, Prabhat needs a hero for their new pic-

Hansa Wadkar in the title role of "Sant Sakhu", a Prabhat devotional.

ALONE!—that worn-out word,
So idly spoken, and so coldly heard:
Yet all that poets sing, and grief hath known,
Of hopes laid waste, knells in that word—ALONE!

FROM THESE IMMORTAL LINES COMES THIS IMMORTAL SCREEN CLASSIC—TELLING LIFE'S BITTER—SWEET STORY.....

MAZHAR KHAN

IN GREAT INDIA PICTURES'

AKELA

with **BIBBO, MOTI, E. BILIMORIA, HADI, BOSE, PROTIMA DEVI, SHAMU & ALI**

Directed By: **PESSI KARANI**

A KIKUBHAI B. DESAI *Production*

Now in its 7th Stupendous Week

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For Bookings Apply:

Paramount Film Co.,

PAREKH STREET BOMBAY 4.

ture "Kalidas" and a charming girl for a nice role in the same picture. So here is a chance in a thousand and candidates should apply to Famous Pictures Ltd., Sandhurst Bridge, Bombay, or call there personally to see Mr. Baburao Pai, a partner of Prabhat.

S. B. Ram (Gillits, Natal)

Can you tell me why every Indian picture must have a song, even when it doesn't need one?

To fill up the blank in the story writer's brain. A song begins where the writer has run out of thoughts.

M. Hafisjee (Johannesburg)

Is it good to remain a bachelor or get married?

Marriage is a problem of individual taste. Marriage is a servitude of society in which the partners play the least part. Traditions have given this institution a sham prestige which the married partners often find difficult to maintain in these fast moving times. In India, marriage is a misfortune. Neither does the country need it nor do the economic conditions justify it. While mating is a biological necessity, marriage often becomes a mock ceremony. If marriage is to be taken as a tie of mutual loyalty, it fails in its primary purpose in India, where the male still remains a vagrant while the woman is condemned to a slavish isolation. Ninety-nine per cent of the marriages in India are not by mutual choice. The girl goes to the man's slaughter house of lust with a blind cow-like innocence. And on this ramshackle institution man has built several religions which all contribute to perpetuate the eternal bondage of women.

Marriage is a sanction of society. But between a man and a woman why is the sanction of society needed?

Marriage is not necessarily consent, at least in India. Half the marriages in India survive on permitted rape, where the woman's consent is merged in the man's privilege endowed by the mock ceremony. How many husbands in India wait for the consent of their wives? The wives, silent martyrs of a woeful tradition, don't complain and thus make the sin of the husbands look a virtue.

To me, consent is marriage. And to hell with that cult or society which insists on the mock ceremony.

In a tropical country like India, bachelordom may be inconvenient, but remaining unmarried is certainly a blessing.

When two people are in love they can live a life-time together in blissful intimacy without the sanction of society and without the human priest having muttered his benediction or the tom-toms having made all the noise in the alley.

But once love has flown out what use is the paper certificate to an ailing heart. Life then becomes like a wine from which the spirit has flown. It neither exhilarates nor intoxicates. And for that matter what is love in modern times, but an effervescence of a craving heart. How can one allow this inconstant froth to hang round one's neck a millstone at which society pulls every week-end?

No, sir, I committed the mistake when I was too young to know—at eighteen—but to my fellowmen I say, in all sincerity after a disillusionment, stop, look, and listen. Marriage is too big a gamble in which your very life is pledged all the while.

D. B. Raju (Bangalore)

I think Mazhar Khan gave a better performance in "Padosi" than K. Date in "Shejari". Don't you?

Right. And I am glad to note that my readers are conscious of the efforts of our artistes. It makes their drudgery a bit easier.

Md. Hussain (Rajnandgaon)

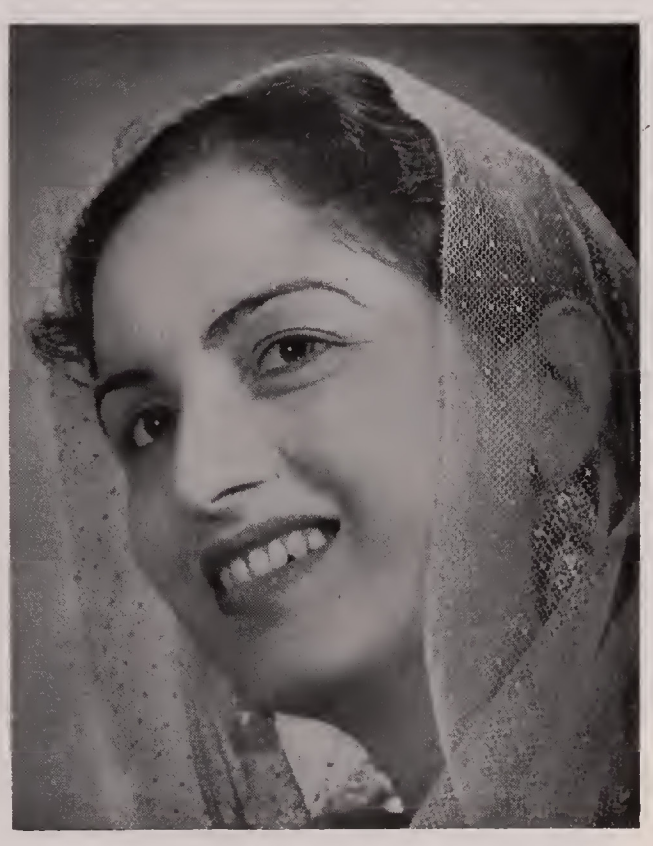
Can you tell me whether Jyoti is married and her husband has appeared on the screen?

Her husband has not yet appeared on the canvas of her life—then why talk of the screen. Unless, of course, she takes one of the screen idols as a partner in life.

M. L. Jain (Indore)

What is Shahu Modak doing nowadays?

He is appearing as "Bharat" in "Bharat Milap" of Prakash Pictures and he looks an ideal Bharat.



Neena, the new mystery of the screen, brings beauty and talent in "One Night," a Shalimar picture.

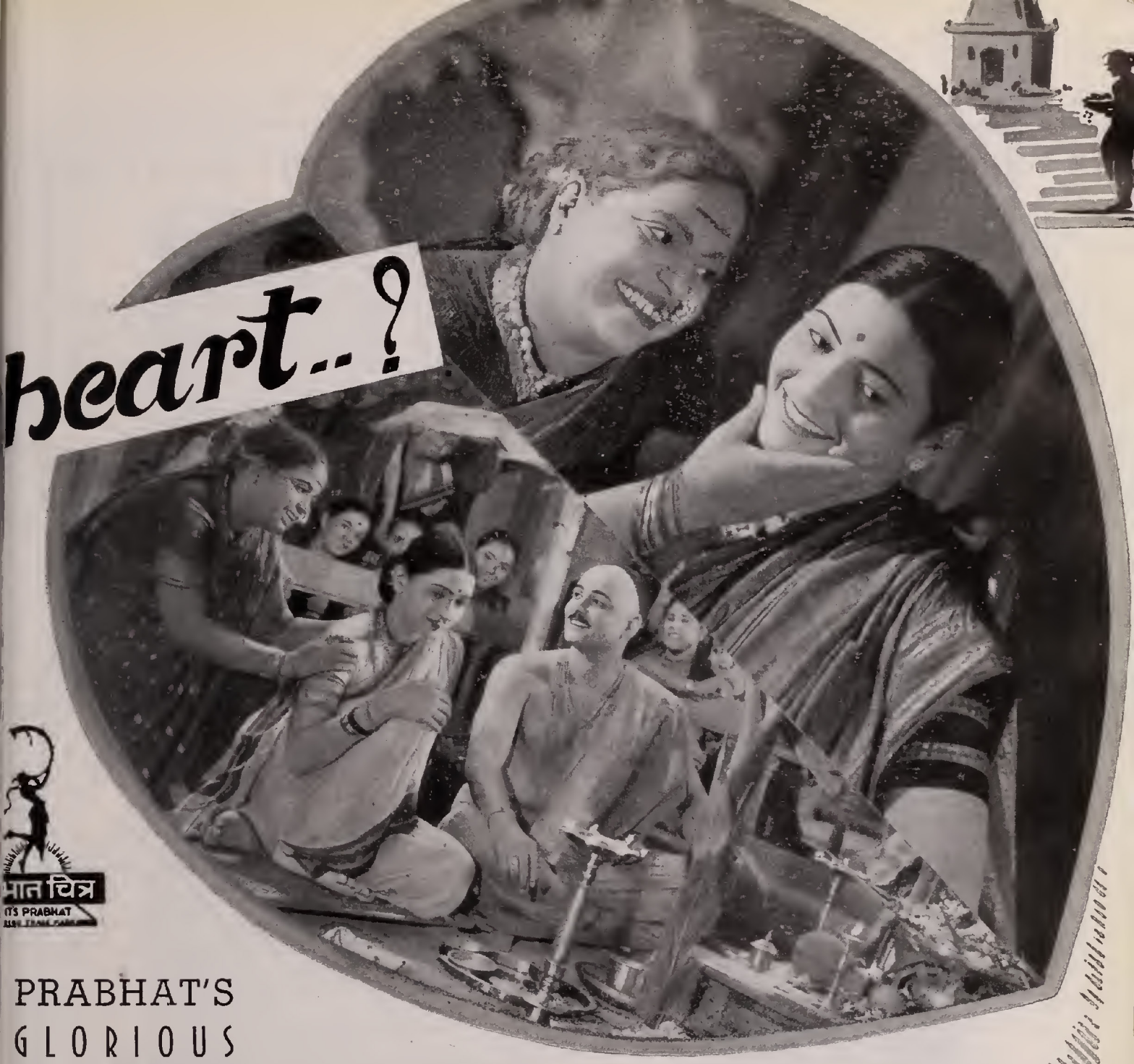
THE TERROR-IN-LAW TURNS A LOVE-IN-LAW !!

WHAT COULD HAVE BROUGHT ABOUT THIS

YOU W
FIND YO
ANSW

IN

A "FAMOUS PICTURES



PRABHAT'S
GLORIOUS
PICTURIZATION
OF THE LIFE OF
A SIMPLE GIRL-WIFE

SANT SAKHU

DIRECTED BY **DAMLE FATEHLAL & RAJA NENE**

Starring **HANSA, GOURI, KULKARNI & SUMITRA**

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Director : A. R. KARDAR

Featuring : SITARA—RADHA RANI
JAYRAJ — YAKUB Etc.

EVERY WOMAN WILL LOVE THIS STORY OF A HOME IN WHICH THE LITTLE FLAME IN THE HEART KINDLES A HUGE FIRE IN THE HEARTH. IT IS A POEM OF HUMAN EMOTIONS DEDICATED TO THE 400 MILLIONS OF INDIA.

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Director
DEVKI BOSE

Starring
SHANTA APTE
CHANDRAMOHAN

"Mahatma Vidur"

Directors:
ALTEKAR &
BABURAO PAINTER

Starring:
Vishnupant Pagnis
and Durga Khote

"Nai Duniya"

Director:
A. R. KARDAR

Starring:
Mazhar Khan, Shobhana
Samarth — Azuri.

SNEHAPRABHA PRADHAN—

This talented starlet will be soon seen in "Pyas" a social story directed by Mr. Ram Daryani.

SHALIMAR'S FOR

"Ek Raat"

starring

★ Neena ★ Prithviraj

with

K. N. SINGH ★ FEROZA ★ PRAKASH ★ YUSUF

COMING TWINS!!

EACH A HIT BY ITSELF !

"Man-Ki-Jeet"

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W. Z AHMED. BEST VIEW. CUMBALLA HILL BOMBAY.

RADHA RANI—

Ever seductive, this sweet siren of the screen lends romance to "Bombaiwalli" a Wadia thriller.

LIFE'S SUNNY WITH LOVE'S HONEY!

.... BUT TO GET THAT HONEY YOU MUST LEARN THE SYMPHONY OF "SANGAM" (HARMONY)!!

NAVYUG

PRESENT

V. S. KHANDEKAR'S

STORY OF

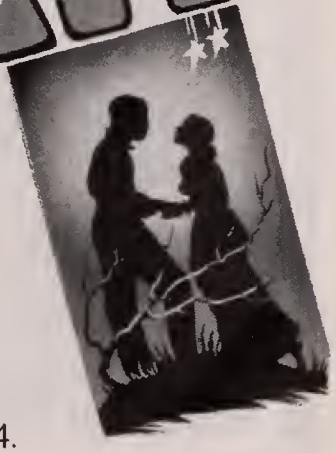
LOVE - LIFE

WITH

A GALAXY OF STARS

IN

SANGAM



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DIRECTED BY: **S. JUNNARKAR**

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ANIS KHATOON

THE BIGGES

DIRECTED BY THE M

S. F

MAS

Story by F. A. KARIN

FAZLI BR

KENT HOUSE - MISSI

—— C A L

MEHTAB

UNDER PRODUCTION

"CHOWRANGEE"

(HINDUSTHANI & BENGALI)

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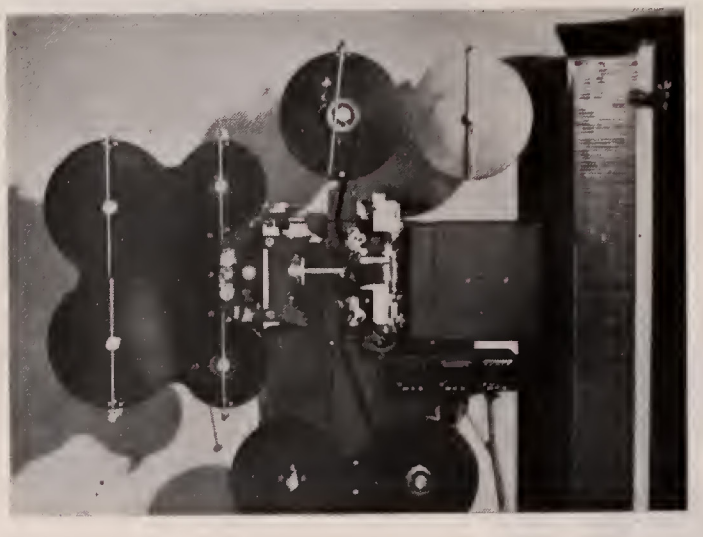
BRINGS EDUCATIONAL AND SHORT FILMS WITHIN THE VISION OF REALIZATION!



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TARDEO—BOMBAY

Sardar Akhtar's Snow-White Simplicity

Star With A Homing Bird Instinct

By: "Hyacinth"

A film fan rarely expects to find his favourite star as utterly charming off the screen as she appears on the screen. But still, he hopes in his heart that if by some miracle he should meet her he would not be too disillusioned. No one likes his dreams to be shattered or to find that his idol has feet of clay.

If you were to meet Sardar Akhtar you would not be disillusioned. In fact you would probably be bowled over by surprise.

When I set out on this interview I had a picture in my mind of what a film actress would be like in real life. Her face would be too vividly painted, she would be aggressive in her manner of speech, and she would have a tremendous ego.

Sardar exploded all my theories. But let me tell you in a more orderly fashion of what happened in my interview.

DELIGHTFULLY FURNISHED HOME

I visited Sardar one afternoon in her flat at Marine Drive. As I waited for her in her drawing room I had a chance to look round and see how the rooms were decorated.

They are superbly furnished. Her dining room suite with its oval table topped with black glass and chairs upholstered in red leather must have cost a small fortune. What attracted my attention in the drawing room were the chairs and sofas covered with a delicate pink brocade and the photographs of Sardar which decorated every wall.

I had barely had time to absorb all this when Sardar appeared. As a matter of fact I didn't realise it was Sardar at first because she looks so petite and tiny in real life. I just stared down at her from my monstrous height and wondered who she was. She greeted me cordially in her soft friendly voice and I said to myself "You nit-wit, this is the woman you have come to interview and you just sit there staring."

A SISTER BORN FOR STARDOM

Then I roused myself and tried to make pleasant conversation. This wasn't difficult because Sardar and her sister who was with her, make one feel at home straight-away.

This married sister of Sardar's, by merit of her good looks alone, could be a film star any day, she wants, I'm sure. She was dressed in her native Punjabi costume.

Sardar looked delicious in a blouse and sari of virginal white with silver jewellery on her arms and round her throat. White does wonderful things for a woman. It makes her look young and fresh and sweet and it would take a Frenchman with all his gestures to describe to you how Sardar looked.

Since my eye had first been attracted by the room I asked Sardar if she was responsible for the designing of it. She said "Yes, I always like to plan the rooms myself because after all I have to live in them, and so they must suit my particular taste or they would irritate me."

Sardar also told me that nearly all her spare time is spent at home so she likes it to be a nice home. She is that rare thing in the film world —a home-bird.

She looked so petite, I wondered, who she was.

Sardar Akhtar is a sweet bird with the homing instinct.

BORN WITH A SLIM FIGURE

Next I asked Sardar if she did special exercises or dieted in order to keep her figure so beautifully slim and well proportioned. Here her sister replied for her. "Why should Sardar diet when her figure is naturally slim?"

Then Sardar said "Yes, I eat anything I like and I'm not one of those keep-fit fiends who are always doing exercises." It's nice to know, isn't it, you Sardar fans, that your idol isn't troubled with excessive fat? That would be too, too unromantic.

Sardar told me about her make-up. She uses a good soap for her skin and a palmolive shampoo for her hair which is soft and lustrous. I noticed she had on very little make-up and this was expertly applied. She says she believes that women should only use tones of make-up to enhance their beauty and slightly brighten their natural colouring. She only uses dark shades of make-up for the screen where it is necessary.

Sardar's favourite colour is green and she wears this colour very often. Like all normal women she loves pretty things so she has a particularly large wardrobe of gorgeous saris and blouses. For her films she wears saris and jewellery supplied by the film company, but when she

START making movies of the son and heir at his first birthday—or even earlier. A Cine-"Kodak" costs no more than a good still camera and is just as easy to use. Making movies works out at only five annas a shot (or eight annas if you want *colour*). Admit it, then, you've no longer any reason to deny him *living* records of his early years—to be repeated whenever you or he may wish.

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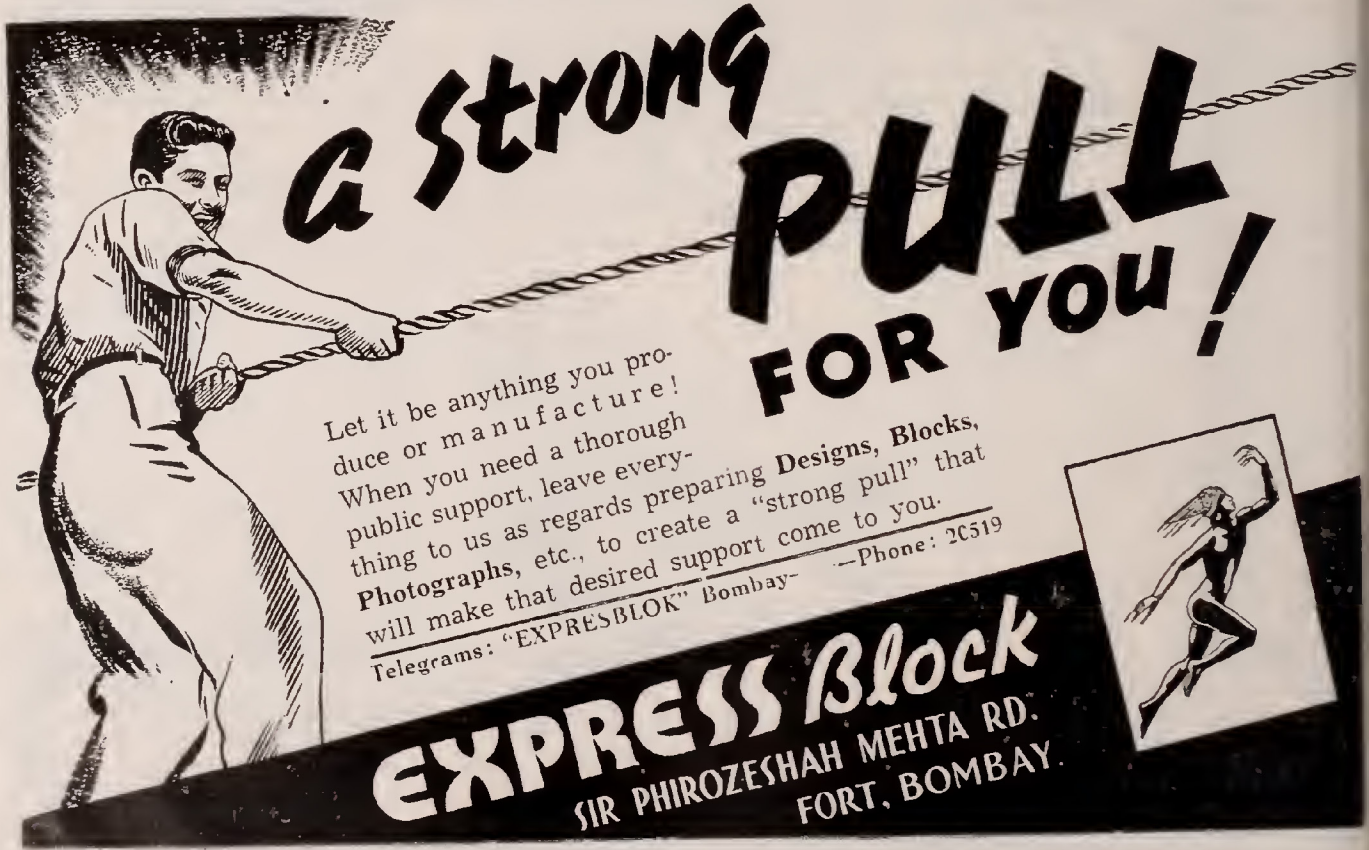
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acts in modern roles she often wears some of her own saris.

ESSENTIALLY FEMININE WOMAN

She likes playing simple country girl parts best and her favourite part was the one she had in "Woman". Sardar is in private life a very simple modest young lady so it comes naturally to her to play these roles. Next time you hear some cynic saying of her "Oh she looks terribly modest and young but I bet she is not like that in real life", you just slap him down. Take it from me, Sardar is like that in private life.

Since Sardar believes that "there's no place like home" all her hobbies are home hobbies. She is a voracious reader and she sews and very often makes her own blouses. Knitting is another pastime of hers and since she has several little nieces she always has a reason for knitting little coats and socks.

She is not one of those horribly energetic and athletic women, with large muscles, who are constantly rushing off to games of tennis and badminton. That is why she is so essentially feminine and softly rounded.

Sardar says "The life of a film star is very strenuous." She has to work for long hours under powerful lamps which give off great heat, and she is continually on her feet. So her hours off duty should be peacefully spent in resting or gentle recreation. One thing, she considers a gentle recreation, is going to see a film. This may seem a busman's holiday, but even film stars enjoy being entertained.

Just you slap that cynic down.

One of those horribly athletic women with large muscles.

She goes to American and British films too and admires Bette Davis, Norma Shearer and Vivien Leigh among the actresses and has a special passion for Charles Boyer films. She likes serious films and does not admire or enjoy crazy comedies.

NO PROFESSIONAL JEALOUSY

Sardar says she would not change her film work for any other. I know she does not work only for the sake of the money she makes, because her family is not poor. Naturally she welcomes the money (only a fool wouldn't) because it makes her independent and it's wonderful to know that one is not beholden to anyone for money. But she loves and enjoys her work chiefly because it is a means of expression for her artistic nature.

What I found remarkable about her was that she showed absolutely no signs of professional jealousy. When I praised certain stars, her praises for them were even louder. I asked her opinion of certain of her fellow workers and she had only good things to say of them.

Here is an important point for all you stricken male fans. Sardar is not married. She has lived a full life and had a remarkable career but she has remained single, probably because she has not yet met the man that every school girl and every woman dreams about.

She will not be content with second best. She prefers to be single, and who wouldn't if they had a career like hers!

She has always been at the top. She never had to work her way up the hard way via the extra ranks. She's going to stay at the top for many years to come.

She is a fine girl is Sardar Akhtar and I was pleased to have had a chance to meet her. She was charming enough to make me feel as though the pleasure had been entirely hers as she said good-bye to me after driving me to my destination in her grey Buick.

I hope that next year there will be two grey Buicks, and the year after a Rolls Royce as well, as she speeds on to still greater fame which will assuredly be hers!

Comfort, all you stricken male fans.

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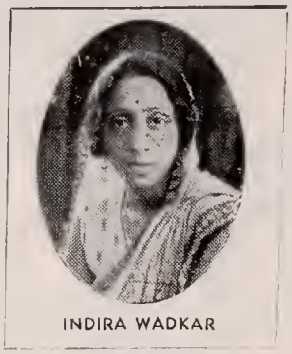

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OUR REVIEW

"Bambaiwali" Draws Huge Crowds!

Jamshed Wadia Doles Out Subtle Propaganda

Thrills — Spills And Chills

This is one of those delightfully entertaining mix-ups in which the Wadia Movietone specializes. Incidentally, some of the recent Wadia pictures are not so harmless as they are made to look. Producer Jamshed Wadia has been very cleverly inlaying some subtle propaganda either for democracy or for nation building activities or for the emancipation of Indian womanhood.

This propaganda seems all the more subtle and becomes more effective because all the time it is shrouded in a heavy cloak of mirth and slapstick. But quietly behind this burlesque of entertainment is hidden the true intent of the picture which can not but fail to impress the growing minds of the youth with its message in vindication of democracy or condemnation of fascism or some such other "isms".

"Bambaiwali" is a picture after this pattern and it is eminently successful in achieving both its obvious and subtle purposes.

A RACKETEER'S STORY

The story opens in a village which is being exploited by a capitalist racketeer for personal gains. The villagers are talked into selling their lands to the capitalist. Everything seems to be going well for some time when Nadia, who is a Bombay educated inhabitant of the village, presents a terrific opposition.

"BAMBAIWALI"

Producers: *Wadia Movietone*
Language: *Hindusthani*
Story, Scenario & Dialogues: *J. B. H. Wadia*
Photography: *Rustom Bharucha*
Cast: *"Fearless" Nadia, Radha Rani, John Cavas, etc.*
Released At: *Super Talkies, Bombay*
Date of Release: *1st Aug. 1941*

Director: HOMI WADIA

Leela Chitnis in "Kanchan".

This opposition soon dissolves itself into a duel between the greedy men of the village and the loyal women of the homes. Thrills upon thrills are piled and all—Nadia, her two henchmen, the dog and even the rickety motor car—take part in the hilarious melee during which racketeers are caught, women taught lathi swinging, men chastised, democracy given a tongue, freedom of women established and umpteen other obviously silly but inwardly clever things are executed.

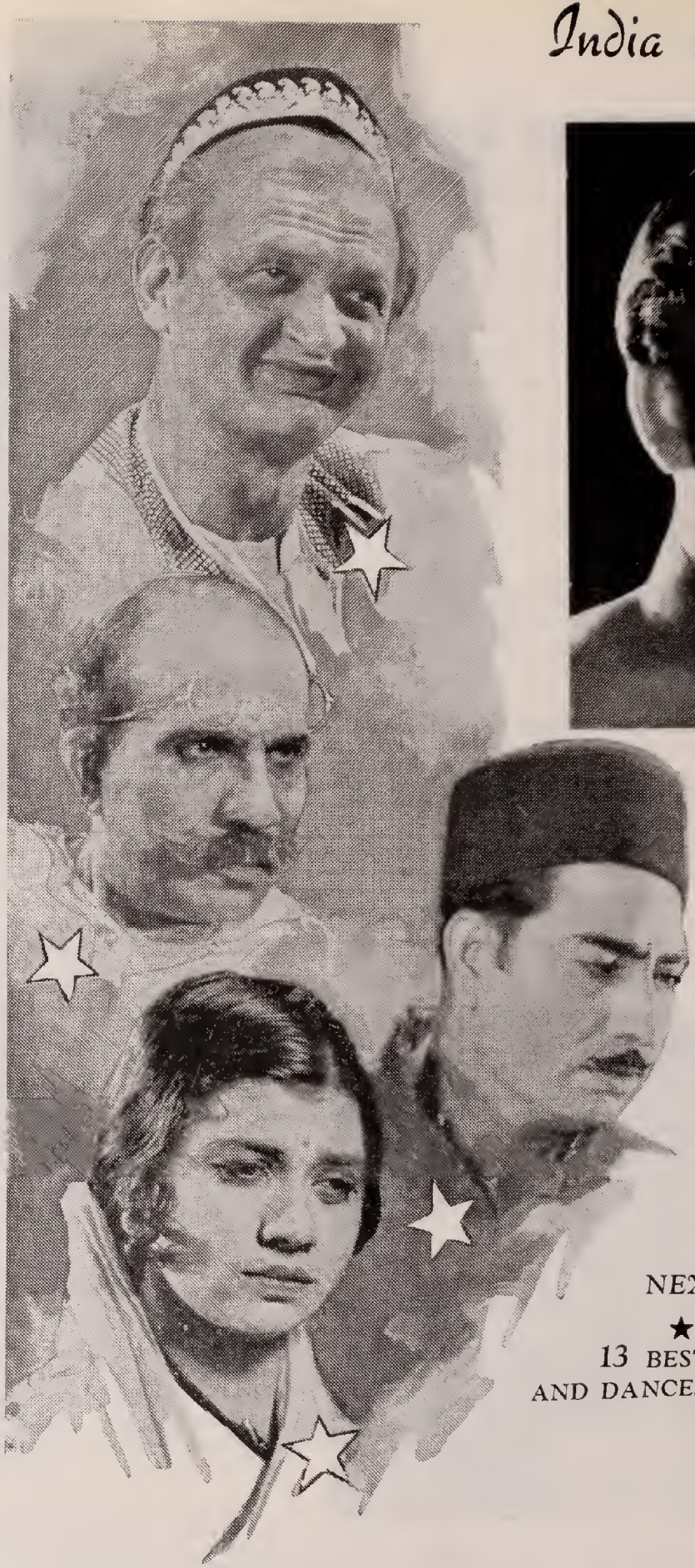
For a picture with so many thrills and spills, direction requires a backbone and the camera must know ju-jitsu turns. Both the director and the cameraman acquit themselves admirably.

The picture has a fast tempo and keeps the younger audience on the tiptoes of expectations all the time. And even when the expectations go wrong, they are a little more thrilled.

Well, only Wadia Movietone can produce such celluloid thrillers and that is saying a lot for the film.

Romilla and Navin Yagnik in "Sohana Geet" a Kamla Talkies picture.

India needs Pictures wi



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How Hitler Uses Films!

Goebbels Spends Over 40 Crores Yearly On Films ! Nations Poisoned By Propaganda Before Conquest !

Never in the history of mankind has such a powerful weapon as that of the film been so successfully employed to influence the opinions of democratic nations and prepare the way for their submission to dictatorship. Hitler and Mussolini on coming to power fully realised that film propaganda is the first and most vital weapon in political as well as military management which reaches every section of the people.

From 1933 onwards, every German movie contained cleverly camouflaged propaganda, so much so that news reel editors overseas were obliged to view the material sent from Germany two or three times until they discovered it.

Hitler, through his Reichsfilmkammer which controlled the entire German film industry, flooded neutral countries with films causing cinema-goers to reflect as to the genuineness of their government, give thought to its "alleged" corruption and become potential Nazi sympathisers. The individual productions were very impressive to the eye and of high technical standards, as was for instance the Olympic Games film, directed by Leni Riefenstahl, who employed batteries of cameras, exposed over one million feet of film and spared no expense.

FINANCED BY THE GERMANS

In England too the Nazis went to great trouble to infiltrate their ideas among the middle and upper classes. Through the medium of the German Travel Bureau in Regent's Street they circulated 16 m.m. sound films which were shown to private gatherings and in clubs all over the country by their own representative on their loaned sound projectors.

Their agents pushed their feature films such as "Der Herrscher" with Emil Jannings which ran for a considerable time in London. The subsidiary companies of the German Tobis produced big films like "La Kermesse Heroique" in Paris, "Burgtheater" and "Episode" in Vienna, all of which were financed from Berlin and made with the Aryan Clause.

In all Balkan capitals UFA owned at least one super cinema and the Tobis combine partly through their Sound System and partly with studio credits controlled all independent productions which were dependent on the vast German market for their returns.

NATIONS CRUSHED BEFORE CONQUEST

The downfall of France, the adherence of Hungary, Rumania and Bulgaria to the Axis was largely due, I believe, to years of preparation with films which succeeded in undermining the general morale of those people. Even in Greece until the last few weeks Nazi and anti-British films were being screened in the odd 175 cinemas.

Realism, stark drama, often ruthless and frightening in its presentation, with long shots of impressive military gatherings which seem to stretch beyond the horizon, are the main features of Nazi film methods. Their message is to the effect that those who oppose Hitler are ruthlessly squashed and nobody can successfully challenge his advancing armies.

WHAT AGFA STANDS FOR

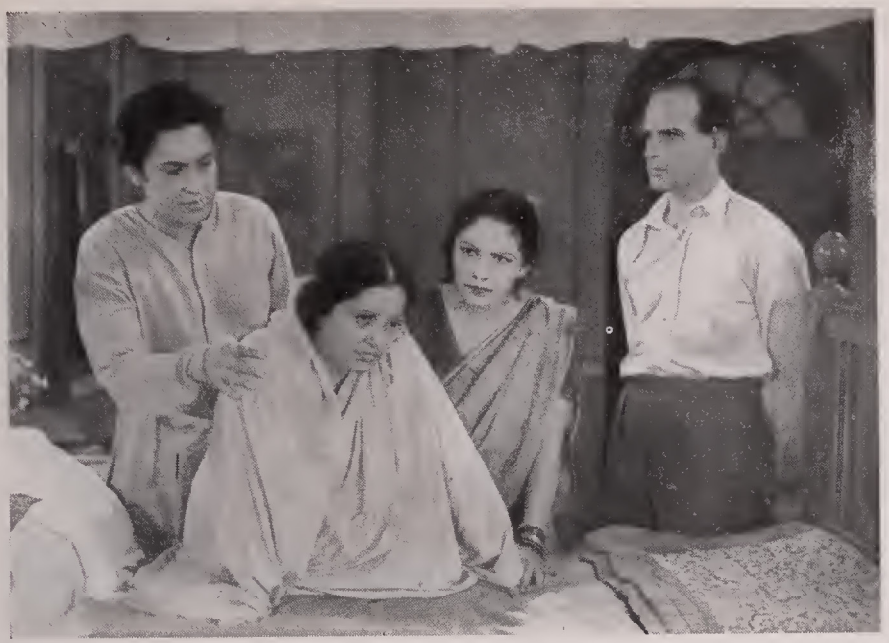
Elsewhere as in Latin America the Nazis have built a vast organisation. As the "Motion Picture Herald" only recently reported, the Agfa and Siemens Schuckert supply house show remarkable willingness to extend extremely liberal credits to studios. The bankruptcy proceedings of certain Argentine film companies have revealed that Agfa has been the biggest creditor with claims of over 30% of the capital of each company.

At creditors' meetings the representatives of Agfa use their overwhelming claims to take control from other creditors. Thus the Argentine Sono Films is supplied by Agfa with credits and cash advances by the Banco Germanico whereby the officers of those companies frequently appear prominently in the news reels, issued by the Sono Films. Their product and films, coming directly from Germany, are distributed by the Organisation Cinematografica Argentine (OCA) which will release complete programmes of German pictures produced by Terra, Ufa and Tobis.

HITLER'S POWERFUL WEAPON

Where an anti-Nazi film is shown, German and Italian agents organise disturbances during performances, threaten the life of the manager and force him to withdraw the picture from his theatre. Recently this has been the case with the British film "Pastor Hall", and a number of other productions, released in Mexico City.

In all these neutral countries the exhibitors are continuously being supplied with German pictures at



Certainly a tense situation with Ashok Kumar, Gulab and Devika worried in "Anjan"

cut rate prices and shorts commentated in the local language are given away free of charge.

It is obvious that commercially all these films are a dead loss to the Axis producers, but the money has been well invested for propaganda purposes.

Undoubtedly the film has become one of Hitler's most powerful and successful "secret weapons" in creating the one simple idea that he and his armies are irresistible.

HOW THE BRITISH BUNGLE!

No effort has been made, it seems, for years past to push the British point of view in the Balkans or in Latin America. Occasional super productions from England have reached those countries and one or other enterprising distributor has occasionally dispatched a good short though always at a loss to himself. He could not be expected to sell his one or two reeler for the price of the lavender print to the foreign buyer who usually expected them to be given away as was the case with Nazi shorts. Was therefore the British producer to blame if he disregarded those markets?

Since the outbreak of hostilities only a slight improvement has taken place, Spain, Portugal, Turkey, Greece and Latin America are being supplied through official channels with films of little propaganda value as against those of the Axis.

Contracts for British news reels on the American Continent, as well as in the Far East, are being cancelled since the same shots are continued in American reels which reach them much earlier. And here again the British news reel companies are not at fault. Is it essential that current news reels from the various Balkans and Middle East War Fronts take weeks to reach this country for lack of transport facilities?

The Nazis fly their latest films by air from the front line to their Berlin labs., release the edited reels within a short period all over Europe and dispatch copies on their Syndicato Condor Transatlantic Air Plane Service to Latin America where their agents immediately distribute them to exhibitors. Why can't the necessary air service facilities be granted to British news reel companies with whom speed counts?

THE BLUNDERING INNOCENT ENGLISHMAN

British film propagandists must wake up to the fact that it is not sufficient to turn out mediocre films which they think are of interest to foreigners, but must adjust their outlook to the mode of life those neutrals lead. Continental temperaments are excitable, action and display of power only impress audiences over there whereas the unemotional approach of all English shorts is incomprehensible and boring to them.

Kanhyalal is a pickpocket in "Sister" and the only thing he doesn't pick is his sister's ear-rings

CARMEN MIRANDA—

She became a favourite overnight with the Indian audiences because of her singing in "Down Argentine Way". She is again on the screen in "That Night In Rio", a 20th Century-Fox picture.

The majority of English short producers whose work is otherwise often very commendable, have perhaps penetrated Europe as far as Switzerland, or maybe even Austria on their peace time summer holidays.

Though none of them have an intimate knowledge of the Balkan countries nor do they speak the language. They are quite ignorant moreover of the mentality of the population who are often offended by things of which an Englishman is unaware, and as a result of which their films fail to achieve the desired propaganda.

GOEBBEL'S £30,000,000 A YEAR

Besides it is impossible to combat very efficient Axis film propaganda throughout the world with half-hearted methods, especially when Goebbels spends over **£30,000,000 per annum on this item for Overseas consumption alone.**

An efficient organisation is necessary, composed of people who have practical experience of foreign marketing conditions and are not hampered in any way by official red tape.

Provided suitable pictures are produced at least half of the 5,000 cinemas in Latin America and the majority of houses in European neutral countries could be induced in due course to show British films regularly, whereas at present no English distributor can even guarantee one screening in any capital in South America.

The present distribution of propaganda films through official channels, i.e. Embassies and Consulates is insufficient, as it never reaches those classes of the population whose opinion eventually does count, nor can a Commercial Attache be expected to be a film distribution expert.

With the efficient blockade of the British Navy, the Nazis are slowly running short of films in Latin America and are obliged to purchase American product to fulfil their commitments towards exhibitors. Now is the time to grasp this golden opportunity. — ("Sight & Sound", London).

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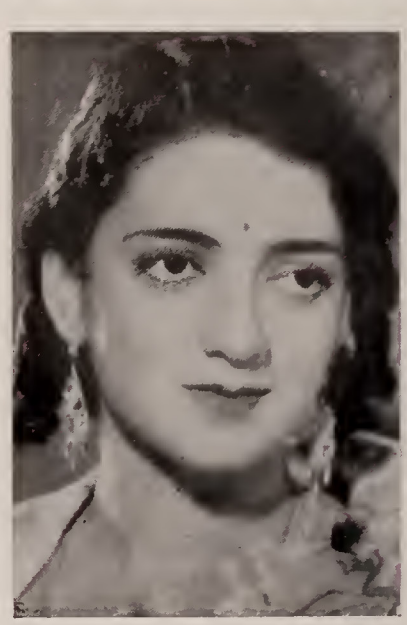

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SHOBHANA SAMARTH

with

ARUN, VATSALA, KANTILAL

DIRECTOR:

SARVOTTAM BADAMI

And Write What You Think Of It To:-

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SUDAMA'S NEXT

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A Story Picked From The 200 Million HOMES IN INDIA, and Narrated Vividly On The Screen From Experience by

Director SARVOTTAM BADAMI

OUR REVIEW

"Thoratanchi Kamla" Pulls At Majestic !

Bhal Pendharkar's Sparkling Direction

Sumati Gupte Earns An Affectionate Wink

To the lovers of historical anecdotes, this picture is a thrilling experience. It revives an incident from the glorious period of the Maratha history with such a vivid and remarkable skill that one almost lives with the sequences of the story.

Produced in a very realistic strain, some of the shots of the village atmosphere look almost like live paintings on the screen.

This is a story with a theme of justice for the King and the pauper. But the sense of justice rises out of a royal romance between Prince Sambhaji and Kamla, the daughter of a Jagirdar.

A ROYAL ROMANCE

Sambhaji, already married, falls in love with Kamla at a wayside village where the Prince is getting his wounds, received whilst hunting, attended to.

With the impetuousness which characterised the entire life story of this great prince, Sambhaji loses his head over the girl and on the eve of her marriage with another man manages to take her far away from her father's home.

However, when the girl comes round, she insists on being sent back to her father to maintain the family honour. The father who is almost mad with rage refuses to give the girl any shelter and soon shoots himself dead.

Emperor Shivaji comes to know of his son's impulsive romance and agrees to meet out justice to him at the complaint of the villain. Prince Sambhaji is soon divested of his royal robes and condemned to a prison cell.

In the meanwhile Kamla is kidnapped by her previously proposed husband, who keeps her in close captivity in a fortress.

Prince Sambhaji coming to know about this breaks out of the jail and rushes impetuously to rescue her single-handed. The villain, however puts up a fight and Sambhaji is almost on the point of losing his life. In trying to save his life, however, Kamla dies a heroic death.

The royal romance thus ends in a tragic way.

Sumati Gupte as "Kamla", the heroine, gives a sweet performance and looks beautiful in addition. Chandrakant as "Sambhaji" looks a little awkward with his swollen outfit. Nanasaheb Phatak does not make a convincing "Shivaji".

The picture is artistically taken and considering the limited story material, the director's work is sparklingly appropriate. The director has, moreover, managed to maintain a very good balance of tempo and suspense right throughout the picture.

Well, this is a picture of love and chivalry and ought to appeal to the young and old alike.

THORATANCHI KAMLA

Producers: *Famous Arun Films*
Language: *Marathi*
Story & Songs: *Bhal G. Pendharkar*
Photography: *Sazu Naik*
Recording: *Chintaman Modak*
Music: *Keshalkar*
Cast: *Sumati Gupte, Nanasaheb Phatak, Nimbalkar etc*
Released At: *Majestic Cinema, Bombay*
Date of Release: *2nd Aug.* 1941

Direction:
BHAL PENDHARKAR

Devika Rani and Ashok Kumar in "Anjan".

Devika Rani packs more charms than ever before into "Anjan", a social picture of Bombay Talkies

Announcement EXTRAORDINARY!

DOES A MAN LIVE EVEN AFTER HIS DEATH?

Yes - - - !

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THIS IS NO MAGIC!!

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BUT HERE IS A TALE
OF A PERSON WHO LIVED
EVEN AFTER HIS DEATH!

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Direction:
Mr. ESSA

Starring:
- **Shobhana Samarth**
- **Balwant Singh**
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Starring:
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OUR REVIEW

"Risya Sringar" Will Rain Box-Office Gold

Story Of Beauty, Booby And Boor

This is one more addition to the ever-swelling list of mythological hocuses periodically imposed on the public.

But few will feel disposed to quarrel with the producers on this account; for it is very obvious that all that the picture-makers set out to do was to hang out a lot of fetching filmic fare on the ancient peg, and seeing that there is enough entertainment and pictorial attraction in the film, we must vote the effort as successful.

BEAUTY, BOOBY AND BOOR

The story, freely, and in the earlier half somewhat unimaginatively picked from the RAMAYANA, has an inherently entertaining motif which might be summed up as "The Beauty, the Booby and the Boor."

The boor is Vibhandaka, a redoubtable sage who, being a bachelor, naturally counsels parents how an offspring should be brought up and fancies himself making an ideal father. Ironically, in the fastness of the forest, the bachelor-sage is literally left holding a baby—a boy, whom he names Risya Sringar and brings up as his own son.

With a jealous caution almost amounting to a passionate obsession he isolates the boy from all human contact. The boy enters adolescence, steeped in scriptural lore, but as innocent as an infant about things worldly, in fact such a booby that he does not even know that there are other people beside his father and himself in the world, leave alone the knowledge of the other sex.

RISYA SRINGAR

Producers: *Tamilnadu Talkies*
Language: *Tamil*
Songs: *Papanasam Rajagopala Iyer*
Photography: *Jiten Banerjee*
Audiography: *Dinshaw F. Tehrani*
Music: *Sarma Brothers*
Released at: *The Wellington, Madras*
Date of Release: *2nd Aug.* 1941
Cast: *Vasundhara, Ranjan, Balachandran, G. Pattu Iyer, etc.*

DIRECTION:
S. SOUNDARARAJAN

Husna Bano in "Sajjan" a Sudarshan Picture.

RAIN IN HIS TRAIN

The monarch of a neighbouring kingdom provokes a Brahmin's curse resulting in terrific drought and famine in his land. He learns that Vibhandaka's protege, Risya, will bring rain in the wake of his tread by virtue of a "Chakra" in the sole of his foot. Knowing Vibhandaka's disposition and fearing his formidable temper, the King sends Maya a very "Oomphy" palace maid, to decoy Risya and "bring him back alive".

In "Nai Duniya", a Kardar production of Circo, Azuri, Mazhar Khan and Shobhana all star together for the first time.

Beauty Maya meets Booby Risya, and the lad, taking her at her word for a visitor from Vaikunta, and instinctively reacting to her heady lure, follows her but too willingly. Rains pour down in Risya's train, bringing relief to the stricken country and the grateful king gives his daughter in marriage to Risya, putting him wise to the worldly state of things. The heart-broken Vibhandaka finally reconciles himself to the situation, realising the folly of bringing up a boy under over much restraint.

THE TAMIL 'OOMPH'

It can be easily seen that the roles of Vibhandaka, Risya and Maya had to be played with the greatest skill and delicacy to put across the story effectively. And the artistes assigned to these main roles have given them distinctive individuality.

Vasundhara's portrait of the seductive and decoying Maya does not reveal much histrionic talent and her accent is simply terrible, but the blitzkrieg of her body appeal and the broadsides of her eyes, her swaying lips and sex-dripping gestures carry the day. So far as 'Oomph' goes among Tamil stars, she certainly is the goods.

IT WILL RAIN MONEY

Direction is imaginative but uneven, skilful but careless. The director has steered the "sex-plosive" sequences clear of the rocks of obscenity or salaciousness. While he has let in anachronisms by the cartload and fobbed off crude mistakes for grand drama (as where he makes Vibhandaka look from the roadside into the princely nuptial chamber, which is improbable), he doesn't rouse critical hostility, because his direction is unpretentious.

The very crude comedy he provides by making a fellow swallow a frog is in very poor form. But he has his eye on the story development most of the time and that is what counts.

Like Risya Sringar in the story, the picture "Risya Sringar", inspite of serious and many flaws, will bring rains in its wake—rains of gold, for it has the "chakra" of mass entertainment.

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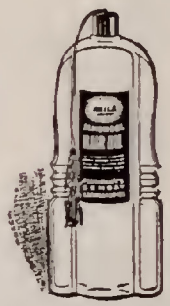

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THIS MONSTER OF COMMUNALISM

KEEP IT OUT OF STUDIO GATES

THIS CURSED COUNTRY MUST BE SAVED!

By: " Zabak "

India is cursed!

It is a terrible curse. The worst curse any nation on God's earth could ever be inflicted upon. When I say cursed I do not refer to those shackles that bind us to British Imperialism, or to the great economic distress that is the unhappy lot of this miserable country of mine ....but I refer to the huge barrier of hate that we Indians have built among ourselves—and which others have taken much pain and labour to keep erect.

Recently in Bombay we had a taste of this terrible hate. Its repurcussions have not died down.... they will never die down for that matter—as there are people in India who will see to that. For over a month the bazars of this first city of India ran with blood, arson was rife, murder stalked the streets in broad daylight as the two major communities unleashed their pent-up fury to indulge in one of the maddest orgies civilisation has ever known. It was terrible!

It was what could happen nowhere else in the world except India —and as an Indian I am ashamed of this fact.

STRUGGLING IN SLAVISH SHACKLES

Yes, it is to a certain extent true that the curse of communalism that is at present eating into the vitals of Indian culture, is a bye-product of British Imperialism, which helps to keep India in fetters. This is what makes the curse all the more terrible and it becomes all the more necessary that it should be removed. Unfortunately, this cannot be so. As things stand to-day we have little voice in the shaping of our destiny. The voice of a powerful free nation has an authority behind it which a slave country lacks....and this makes the greatest difference. When a nation loses its liberty and feels helpless it gradually begins to lose its initiative. The exploiting power considers it to its interest to discourage all sorts of initiative on the part of the exploited. It does all it can to reduce the exploited to a state of utter helplessness and degeneration.

That has been, in short, the fate of India—India that has for centuries been continuously oppressed exploited, robbed of all possible liberty and sucked dry by an organised system of Imperialism....the like of which has no parallel in the history of the world.

When a friend dies, the grief comes home. Mr. Mangalbhoy G. Vakil of the Roxy Photo Co. died suddenly on the 8th August. Many a producer in India was indebted to him for his sympathetic support and advice. He brought Gevaert raw films into India.

Zabak, otherwise known as Z. B. Kureishi, the popular newspaper columnist of Bombay.

THE MONSTER OF COMMUNALISM

The result of all this has been disastrous to India. Instead of uniting the various castes and communities together in their common misfortune the reverse has been the case, and thus to-day we see the hate of centuries rising to the surface like a terrible demon of destruction demanding and ever-demanding fresh blood to keep it alive and India divided.

The hate of the two major communities for each other has almost come to be a proverb and this intense hatred is manifest everywhere ....from one length of India to the other. Worse still, the monster has been allowed to invade every field of our public and private life.... in fact, it has entered unchecked, unhampered and unrestrained—gathering momentum with every passage—into every nook and corner of our thought, commerce and sport.

One can find this demon of hate nestling in the innermost recesses of the Stock Exchange; one can locate it in any of the spanky offices along Ballard Estate; one comes across it in colleges; one discovers it in the smile of a prostitute; one meets it in all its stark fury in the dirtiest of dirty brothels at Foras Road, in fact one contacts it everywhere....

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wherever one goes..whatever one eats whatsoever one does..and alas, to-day I have discovered it rearing its fangs in our film industry....the last place where I expected to meet it.

FILM JOURNALISTS TO BLAME

Hatred and entertainment cannot go together. They are like two poles apart which can never have a common meeting point. Further, I am of the belief that entertainment nurtured in an environment of hate does not remain entertainment but becomes something viscid, unwholesome and absolutely degenerate.

When I say that the curse of communalism has entered our film industry I do not wish by any means to alarm you. I intend merely to lay before you a few facts, which though horrifying in themselves are liable to become still more gruesome if not checked immediately and full precautions are not taken straightaway to keep this fearful monster away from the precincts of our studios.

Of all places we must keep our film studios clean from this curse. Our industry is still in its infancy ....I can see a great future ahead of it,....the slightest thing can throw the whole machinery out of gear and put the clock back by three decades. Let us not allow a few malcontents and dis-interested persons to sow the seeds of discord, which will ring the knell of this little babe, we have so laboriously and tenderly nourished for the past so many years.

The real culprits, who are out to murder this industry, I am ashamed to admit, are many so-called film journalists who, out to feather their own miserable nests and to grind their own axes, take pains to foment trouble and discontent among the various studios by insisting on harping on the never-ending theme that such-and-such producer is anti-Muslim and so-and-so director takes infinite pains to cast aspersions on Hindu sentiments.

DIRTY RACKETEERS

A recent instance of this irresponsible journalism was evident in the Punjab when a certain section of the cheap press raised and conducted a fierce agitation against Director Kardar, by stating that his film "Puja" was anti-Hindu in theme. The film was produced by the National Studios and passed by the Bombay Board of Film Censors and yet the rascally element up North considered themselves worthy enough to condemn it. It was a terrific stink they created....merely because a Muslim had directed the film and had made an attempt to serve the Hindus.

Then again the Urdu press up North started a similar agitation calling upon the Muslims to boycott Kikubhai B. Desai's productions alleging that he had sacked all his Muslim staff. The man, who was responsible for this mischievous and libellous statement, however, never cared to check up the facts for himself. At that time Kikubhai had on his staff Mazhar Khan and Bibbo ....both Muslims and both drawing the highest salaries ever paid by the Paramount and Great India Pictures outfit to any member of the staff. Still, to-day, with no fresh production in hand Kikubhai has on his pay roll a large number of Muslims. Why then was this agitation started? Was it by any chance an attempt to undermine the popularity of this perfect gentleman of the Indian film world?

It was the Muslim press that issued a stern reproof to Sardar Akhtar for performing the Radha Krishna dance in Minerva's "Bharosa". They had the audacity to state that she as a Muslim had committed a sacrilege by doing a Hindu religious dance. This is downright nonsense. Such a ridiculous criticism could never occur anywhere else in the world except in India, where we have people so narrow-minded, so biased and so hypocritical who cannot understand and never make an attempt to learn ever, that art is something noble, something sublime ....far above any religion, any caste, any creed, any colour.

THE HINDU-MUSLIM TUG

And now in front of me is a copy of some "Resolutions" passed by some pseudo-bogus League of Ellore, which has the temerity to warn Film Producers "against forcing Muslim artistes to worship Kali Devi, Saraswati etc. on the screen." Why should I waste my time remarking on the idiocy of the whole pamphlet when to a sane man its idiocy is so apparent—but I still aver in saying that lesser things have caused untold misery and have been instrumental in setting the tinder box of communal discord which needs but just a spark to get it smouldering.

There is no doubt at all that this "Resolution" is the work of mischief makers. It should be condemned fully. Consider, just for a while what would happen were our producers to take this "warning" to heart. Charlie, Shamin and Khurshid—all Muslims would have to leave Sardar Chandulal Shah—a Hindu; Surendra,

Snehprabha has been needing this for long. She gets it from Gulab in "Pyas" a Murli picture.

Sitara, Harish—all Hindus would have to leave Yusuf Fazalbhoy, a Muslim; Prithviraj, K. N. Singh, Vanmala, all Hindus, would go from Sohrab Mody a Parsi; a host of Muslim technicians and stunt men, including Gunboat, would have to leave Jamshed Wadia because he is a Parsi; a host of Madrasi artistes, all Brahmins would say goodbye to Shiraz Ali Hakim, a Muslim; Jal Merchant, many Muslim extras, including myself would have to collect our bills and say adieu to Kikubhai Desai, a Hindu....the list could go on and on forever. It could never end....and yet this is exactly what these bigoted enemies of India would have us do!

Then again how many of our big pictures would have ever seen daylight had our producers been bitten by this deadly communal reptile. "Padosi" would never have been effective without Mazhar Khan, a Muslim, working for Shantaram, a Hindu; "Rajnartaki" would still have been a dream had Jamshedji Wadia, a Parsi, not employed Sadhona Bose, a Hindu; "Pukar" would never have broken records without Naseem, a Muslim and Chandramohan, a Hindu working for Sohrab Mody, a Parsi; Kikubhai B. Desai's "Akela" would have been flat without Mazhar Khan and Bibbo, both Muslims. Yes, this list, too, can go on ad infinitum, but of what use is it when you can yourself recall easily to mind countless occasions when a Hindu working for a Muslim or a Muslim working for a Hindu has made a picture which regardless of the fact whether you are a Hindu, Muslim, Christian, Parsi, Sikh, Ford, Fiat, Chevrolet, or Packard has helped you to forget your daily worries and brought you mental comfort and healthy recreation.

Yes, even though it does pain me, I have to admit that this monster of hate has already found a footing in our film industry. The rot has set in. The poison is working. An awful fate awaits us....more awful than I could ever possibly describe ....but the evil can yet be nipped in the bud....AND IT MUST BE KILLED IF THE MOTION PICTURE INDUSTRY IS TO LIVE IN INDIA.

KEEP ART CLEAN

Our film industry should be treated as something more sacrosanct than religion itself. I would consider it as a religion in itself whose twin deities are Art and Culture. The motion picture has come to play a very significant part in the moulding and shaping of our youth. As film-men, therefore, it is our sacred duty to see that the India we build up is given a broad horizon and a larger outlook towards life. Therein lies the salvation of India. How then is it earthly possible for us to play such a role when we ourselves are polluted and diseased with communal hatred and our industry torn with discord and strife within?

It is our duty, nay it is the duty of every Indian, every man, woman and child who goes to the pictures to see that the film industry is kept clean of communalism. We can tolerate this anywhere else....even in the field of sport as a healthy rivalry....but for Heaven's sake keep art clean specially when this art belongs to the nation and is wedded to commerce with millions of rupees invested and a brilliant future at stake.

It will indeed be a terrible day for India when its film industry has to close down. I can see nothing else that can bring about this calamity than the curse of communalism.

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FAMOUS IN INDIA AND ON THE CONTINENT

Beauty And The Beast

Taming Husbands To O. K. Make-Up

A First Lesson In Make-Up

Beauty—in this case being any woman who does not look like a gargoyle, and the Beast—the man who will not hear of his wife or sweetheart using make-up.

Men the world over, profess a strong hatred of make-up on women. The man who says he admires a girl with carmine lips and nails, is considered by his fellow men as a strange creature.

We use the word "Beauty" to name the average woman in this article because we feel that any woman who is not really hideous can be made to look beautiful. We call the cosmetic-hater "Beast", because men can be really beastly in their condemnation of make-up on women. They forget that it is in order to make themselves more attractive to men that women use make-up.

PIG-HEADED MEN OBJECT

A woman will spend hours in front of her mirror experimenting with creams and powder and rouge so that she will look more attractive when she goes out with her husband. What does he say when he sees her? He says "Wipe that horrible stuff off your mouth!" He does not really think it looks horrible on her (in fact she looks nicer than usual) but he is prejudiced against make-up in the pig-headed way all men are, and will not see reason.

Hurry down to the nearest chemist when your husband is safely at work.

Devika Rani, the flower amongst flowers, appears in "Anjan".

If she listens to him his vanity is pleased and if she doesn't he sulks.

To be quite fair to the men we must say that we cannot wholly blame them for this prejudice. Some women do spoil, rather than improve their looks by the improper use of make-up. Indian women are gradually becoming cosmetic-lovers. It is up to them to be so clever with their make-up, that they will be able to beautify themselves without exciting the wrath of their menfolk.

—"wipe that horrible stuff off your mouth."

Now let us consider the question of subtlety in make-up. To start with do not let your husband see your beauty equipment or he will begin by accusing you of spending money unnecessarily. Save what money you can from house-keeping allowance and hurry down to the nearest chemist or beauty shop when your husband is safely at work.

FOLLOW THESE TIPS

Do not be extravagant at first. Buy yourself a well-known make of cold cream (or cleansing milk if your skin is greasy) and use this to cleanse your skin and soften any rough spots. Then buy an ounce or two of "witch hazel" which will cost you a few annas. This is a good tonic for your skin especially if it is greasy. Pat in after cleansing your face and before you put on your vanishing cream or powder base.

Now let us consider the vanishing cream. Vanishing cream does just what its name implies and leaves your skin ready to receive your powder. If your skin is greasy use a liquid powder base. It is wiser to buy beauty products which are all made by the same company. Open your favourite film-mag and you will see several well-known makes advertised from which you can choose.

Let your powder be as near your skin tone in colour as possible. Never use a too-white powder unless you want to look as though you fell in the flour bag. Powder is not

Overpowder and you'll look as though you fell in the flour bag.

meant to make you look fairer. It is meant to take the shine off your face and give it a smooth finish. Never over-powder or the man in your life will surely find traces of powder on his dark coat if you come too close to him, and then your secret will be out.

REMOVE SURPLUS LIPSTICK

Buy a powder rouge in a natural rose shade and use this sparingly. The easiest way to apply rouge is this. Smile broadly as you put it on and let it cover the part of your cheek which becomes raised as you smile. Buy a lipstick in natural-red shade (not too orangey or too bluey) and follow the natural outlines of your lips when you put it on. Let your lipstick be creamy in texture.

A dry lipstick will cake on your lips. Always use a sheet of tissue to blot your lips so that the surplus lipstick is removed.

If your husband or beau is likely to explode when he sees you wearing lipstick (and we know he will at first) blend your lipstick into your lips with a finger tip until a pale rosy stain is left on them.

Mascara and eye-shadow are taboo at first, but make the best of your eyes by brushing your lashes with a little vaseline on an eyelash brush. If your eye-brows are of the bushy variety do not pluck out too many hairs at once. Tweeze out a few hairs every week and the thinning process will be so gradual, your husband will not notice it. Only tweeze out the untidy hairs and always pluck your eyebrows from underneath.

If your eyebrows are sparse darken them with an ordinary soft lead pencil but please do not overdo this by extending the pencil line down to your ear.

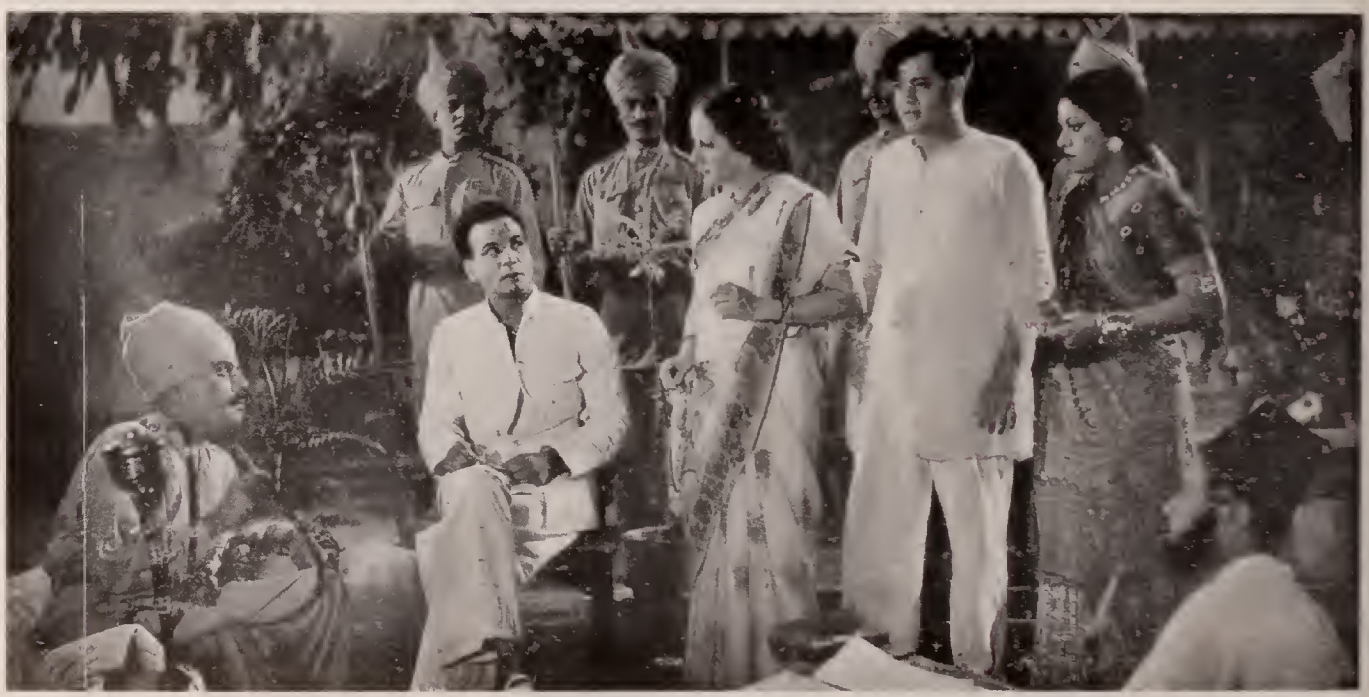
Persevere and soon he'll be bringing you beauty sets for your birthday.

That is as much as it is wise to do towards beautifying yourself at first.

If you do all that we have said, rest assured that you will look more charming than you've ever looked before.

If your man raves, be strong for once and don't give in to him and soon he'll get so used to your changed appearance that he will soon think you look pale and ill if he sees you without make-up on.

Persevere milady, and soon he will be bringing you beauty-sets for your birthday!



 It seems to be a tense moment in "Sasural", a Ranjit comedy directed by Mr. Chaturbhuj Doshi.

OUR REVIEW

"Akela" Becomes A Successful Hit

Mazharkhan's Masterly Performance

Good Story—Good Direction— Good Music

Producer Kikubhai Desai uses a double-edged weapon in his battle of business. Under the trade name of Paramount, he keeps doling out stunts, magic and phantasy for mere entertainment, while with "Great India Pictures" as a trade name, he elevates entertainment by giving it a social angle and theme. Thus, he caters for both, the masses and the intellectuals.

"Akela" is a picture for the intellectuals—not that, it does not appeal to the masses. It does, as can be verified by the large crowds at the box-offices.

ELEGY OF A LONELY SOUL

This picture is an elegy on a lonely soul. His sighs and smiles, his hopes and disappointments, his desires and resignation—all are symbolised in the lonely existence of a village blacksmith who is too ugly to get a life-mate and too gentle to woo one.

Strong but gentle Budhwa leads an honest life at his daily anvil. Successful yet humble, he has a companion in little Kalwa who works for him. This world of two is quite contented and happy till Chhelkaka, the local bird fancier brings up the question of Budhwa's marriage.

Budhwa, diffident at first, soon brightens up at the prospect of a life-companion and agrees to get married. The bird fancier finds for Budhwa a sweet tempered girl called Maina. But Maina is already in love with Vasant Thakur the young jagirdar of the place.

However, against Maina's wishes, the marriage with Budhwa is arranged by her parents, but on the night of the wedding, Maina runs away to meet her lover at a tryst which the unfortunate man can't keep owing to the machinations of Seeta, Maina's cousin, who also loves Vasant Thakur.

AKELA

Producer:	*Kikubhai Desai*
Language:	*Hindusthani*
Story & Songs:	*Santoshi*
Photography:	*Gulab Gopal*
Recording,	*A. K. Parmar*
Music:	*Khan Mastana*
Cast:	*Mazharkhan, E. Billimoria, Bibbo, Moti Hadi, etc.*
Released at:	*Lamington Talkies, Bombay.*
Date of Release:	6*th* Aug. 1941

Direction: PESSI KARANI

Maina is now on the streets a stranger to her parents and an outcast to her community. She takes her weary steps towards Budhwa's home, deciding to spend her life in his service, as penitence for the dirty trick played on him.

But Fate anticipates her intention and brings her to Budhwa's house through an accident without his knowing her identity. He treats her like a sister.

In the meanwhile Vasant Thakur has agreed to marry Seeta, despite his love for Maina.

The bird fancier once again steps in and crudely exposes Maina and Budhwa. Maina explains the whole story of her love to Budhwa.

Budhwa rushes after Vasant Thakur and finds him at the altar with Seeta. The climax is reached. Seeta confesses her dirty part and Maina is restored to Vasant Thakur.

Budhwa, the philosopher blacksmith is once again alone, this time even without the little Kalwa.

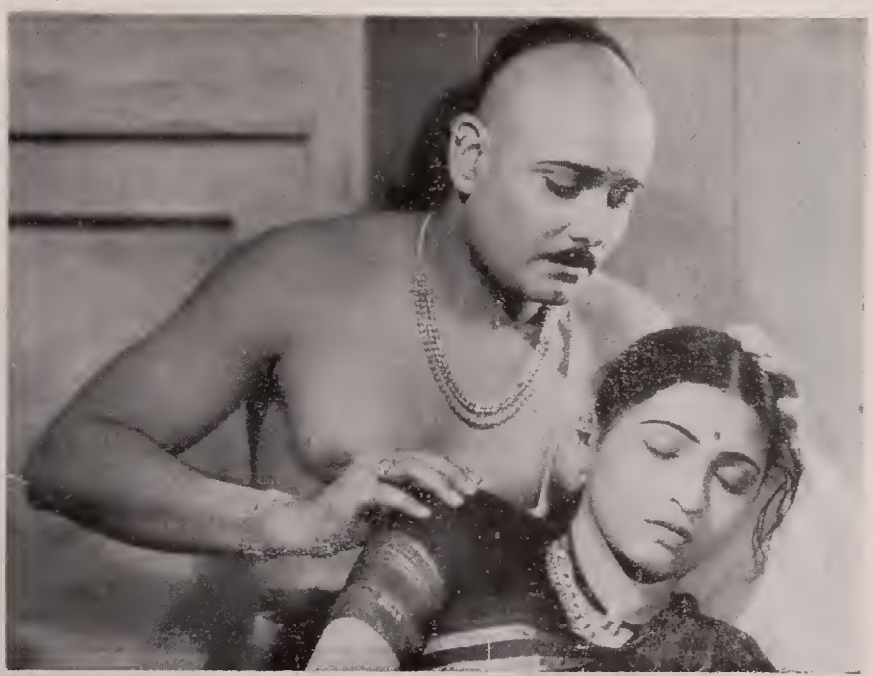
MAZHAR'S DYNAMIC SUCCESS

The picture is well taken though at places things are stretched a bit and made to look clumsy.

Mazhar Khan gives a beautiful portrayal—sincere in its depth and vivid in its reality. In a strongly emotional role, this man takes the whole sympathy and carries the picture to success on his shoulders.

The music is quite attractively tuned and proves entertaining. The direction is appropriate and deserves further encouragement.

Well, "Akela" is decidedly a sensible picture and provides in addition a lot of entertainment.



A husband's affectionate concern for his dutiful wife. We find this in "Sant Sakhu", a Prabhat picture

OUR REVIEW

"Kurmai" Becomes Punjab's Best

Director Nanda Vindicates His Art

Scintillating Comedy Affords Entertainment

Few producing companies in India have had the privilege of producing such a beautiful picture for a maiden production. The Nishat Productions, constituted of A. R. Kardar, J. K. Nanda and two other commercial men, give a brilliant promise for the future, if "Kurmai" is to be taken as an index of their future intentions.

Incidentally, out of the dozen and odd Punjabi pictures produced so far, "Kurmai" can easily be called the best, seeing its excelling production values, modern technique and excellent direction. It is, by the way, the first comedy produced in the Punjabi language.

A FRONT RANK DIRECTOR

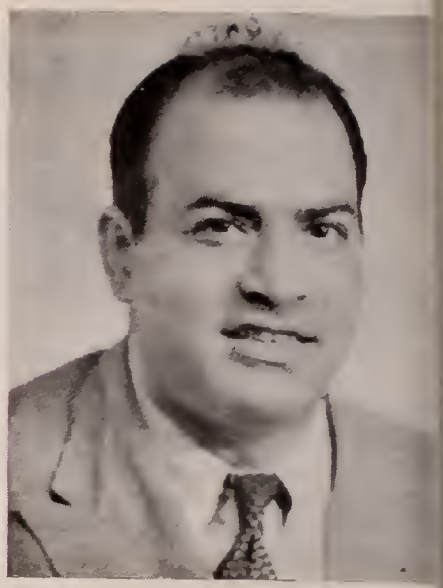
The story is adopted from the Marathi photoplay "Lagna Pahawe Karun" produced by the Navyug Chitrapat Ltd. The original picture was directed by Mr. Winayak, the well-known director of Maharashtra. But strange as it may seem, the Punjabi version has become a decidedly better picture than the original. A few welcome changes have been made in "Kurmai", but they have added to the plot value of the original drama.

More strange still is the directorial work of Mr. Jai Kishen Nanda which has far surpassed the talent hitherto shown by Mr. Winayak not only in "Lagna Pahawe Karun" but in any other picture of his. Incidentally, with this one picture Director Nanda enters the small coterie of front rank directors of India. A distinguishing feature of Nanda's direction is that all along as the drama unfolds itself, the direction is not felt at all.

KURMAI

Producers:	*A. R. Kardar*
Language:	*Punjabi*
Story, dialogues and Songs:	*D. N. Madhok*
Music:	*Khursheed Anwar*
Photography:	*D. Divecha*
Sound:	*Arora*
Cast:	*Wasti, Jagdish, Radha Rani, Shanti, etc.*
Released At:	*Regent, Lahore*
Date of Release:	*29th Aug. 41.*

Director:
JAI KISHEN NANDA



Mr. Jai Kishen Nanda

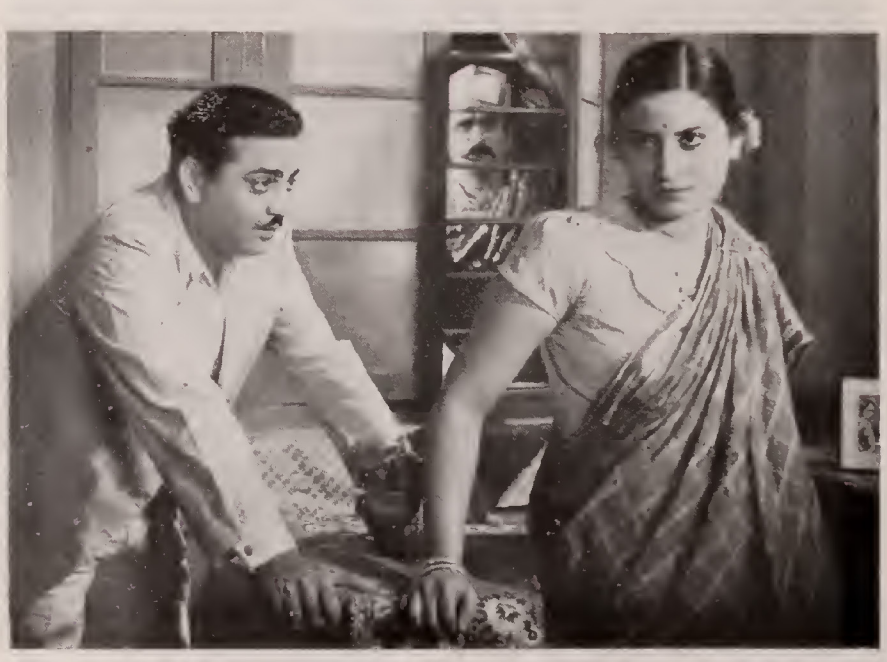
Considering the inevitable fact that a comedy is by far a very difficult subject to direct, Director Nanda has put in such excellent work that one cannot help but applaud his effort in giving us a streamlined comedy finished to the very minute in psychological sequences and technical efficiency.

HUNTING FOR A HUSBAND

Kahan a good hearted blundering young man is anxious to get his grown-up young sister, Lajwanti, married. His family consists of a mother, two sisters, an athletic uncle and himself.

Kahan starts on the traditional husband hunt for his sister and soon finds himself in a mess. From place to place he moves and finds anything but a husband for his sister. Ultimately, he is himself landed into matrimony with a charming girl called Pilloo.

After his own wedding, Kahan again starts on the husband hunt and after some more adventures finds a suitable match for his sister. Here we are shown the curse of the dowry system which impoverishes the girl's family in their anxiety to get the grown-up girl married. In Kedar Nath, the stingy fossil of an old



Vasant Thengdi and Usha Mantri in "Municipality", a Brilliant picture.

order, is symbolised the monster of the dowry blackmail which extends even after the marriage ceremony is gone through.

The City worker who has married Kahan's sister Lajwanti coming under the sway of his mercenary father, cuts himself away from his virgin wife and flirts with the idea of a second wife for a time. But soon the athletic uncle of Kahan takes the affair into his own hands and uses his formidable lathi for disastrous moral effect.

Lajwanti's husband is tamed and he soon comes to like his young wife so much that he defies his enraged father with pleasant results for all.

GOOD PRODUCTION VALUES

Though built on a humorous base, the story throws out many a spark of a poignant tragedy which act as a realistic relief to the comedy element.

The village atmosphere in the story is very vividly portrayed and at places provides some beautiful locations to the director who has taken the maximum out of them.

The folklore music, timed to snappy tunes, becomes another attraction of the picture. The dialogues are again more witty and humorous than in the original play.

One, however, misses the cock-eyed Damuanna Malwankar whose blundering methods become so dear to the audience. Wasti who acts the this role, of Kahan, has done very well though he lacks the natural make-up of Damuanna which carried the original picture through.

Jagdish as the athletic uncle, is a perfect cast and performs with his usual brilliance. Radha Rani as "Piloo" and Shanti as "Lajwanti" are suitable types and give quite natural performances. Gulab is also good as the old mother.

The photography, though not brilliant, is still quite good. The sound is satisfactory. And once again, we declare that Director J. K. Nanda's direction is excellent.

All Punjab must see this picture as its very sophistication wedded to the rustic simplicity of the theme becomes an irresistible attraction.

BETTER SHOWMANSHIP

It is not an unusual sight to see the audience weeping even when the showman is showing perhaps the most brilliant comedy ever produced. This phenomenon is so frequent in our small towns where showmanship is still a privileged business without any serious competition through rival entertainment.

And yet few showmen stop to think and look out for the reason. The reason, however, is very simple and within the gift of the showman if he has a desire to provide better amenities to his patrons.

In seventy five per cent of our present day picture houses in India the light beam that is thrown out from the projection room is so feeble and diffused that watching a picture becomes a painful experience. And yet with a more intense distinct but soothing light not only will the production values of a picture stand out, but the audience will moreover get a better appreciation of the entertainment presented on the screen.

This is exactly what the Brenkert Enarc Lamps guarantee to the showman. In a recent test taken by the Electrical Research Company of America, the Brenkert Enarc Lamps beat every other competitive manufacture in its capacity to produce more light on the screen per ampere of current at the arc than any other make of lamp.

Otherwise known as the "Simplified High Intensity Lamp", the Brenkert Enarc Lamp is perhaps the nearest thing to daylight and this stronger snow white light enables the audience to see all pictures in more accurate hues.

Already used with the leading projection equipments in the country, the Brenkert Enarc is certainly a good investment to the conscientious showman who wants to please his patrons and stabilize his business.

In "Sasural", a Ranjit picture, Madhuri once again shares the limelight

★ Pictures in Making

RANJIT FILM CO.

"Shadi" is still running well at the Royal Opera House in Bombay and at almost all stations throughout the North wherever it was released. This picture is going to turn in good profits for the producers though it happens to be merely a picture for mass appeal.

Another one, a social comedy called "Sasural" directed by Mr. Chaturbhuj Doshi has also been released in the Northern India where it is reported to have done marvellously happy business. This picture is scheduled to be released in Bombay immediately after "Shadi" at the Royal Opera House.

Director Charlie's comedy has at last been christened as "Dhandhora". With Shamim and Husnabanu doing services for Charlie this picture has become a riot of romance and laughter. Still another picture called "Beti" is now on the sets under the direction of Mr. Jayant Desai with Khurshid and Vasanti in the leading roles.

Mr. Chaturbhuj Doshi, who has incidentally become the most paying director in the studio in so far as the producers' material interests are concerned, is already busy with a new picture called "Mehman" featuring Madhuri and the inevitable Shamim.

Side by side with his "Beti", Jayant Desai has begun a new picture, a social melodrama, called "Chandani" starring Khurshid and Vasanti. Altogether the Ranjit Studio bids bold to place a number of pictures on the market for the 1941-42 season.

WADIA MOVIETONE:

"Bombaiwalli," a stunt thriller starring the "fearless" Nadia, is drawing crowds at the Super Cinema in Bombay. This picture is truly a propaganda picture, because it trumpets the virtues of democracy in no uncertain terms.

On the 2nd of October Wadia's "Raj Nartaki" in English will come on the screen at the Metro Cinema, which cinema is incidentally showing an Indian picture for the first time in its career. Great things are expected of this picture and one can only wish it all success.

CHITRA PRODUCTIONS:

By the time this is in print, "Kauchan" the maiden picture of this company, starring Leela Chitnis and Pramilla, will have been released to a huge waiting audience. The producer, Mr. Gvalani, is banking a lot on this picture and after assessing the reports of the actual picture one can't blame him for his optimism. The next item in production for this company will begin in January of the next year.

NISHAT PRODUCTIONS (Lahore):

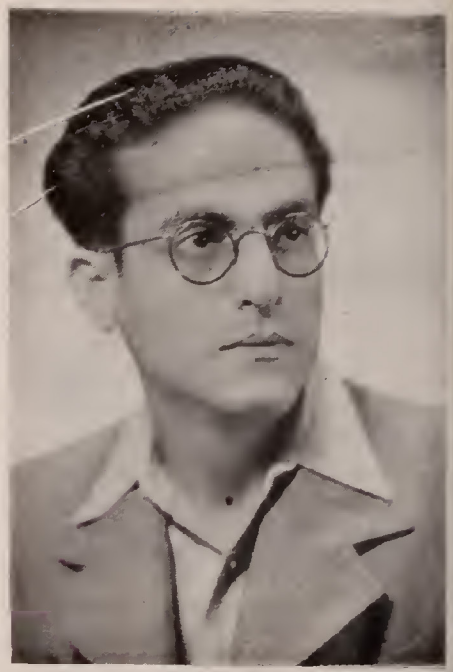
The first Punjabi picture of this Company "Kurmai", a social story has been released in the Punjab to a very appreciative audience which not only applauded the excellence of the production but also the efficiency of direction by Mr. J. K. Nanda.

BOMBAY TALKIES:

"Anjan", a social story in which Devika Rani comes to the screen after a very long time and for the first time after the sad demise of her husband, will come to the screen in the last week of September. This picture is reported to have become a marvellous harmony of a beautiful subject and technical perfection. With Ashok Kumar doing honours of a hero and Devika as the sweet heroine, the success of the picture is already assured. And once again in the sets we find Producer Mukherjee shooting another story with Leela Chitnis in the lead.

PRABHAT FILM CO. (Poona):

"Sant Sakhu" will come on the screen in Bombay by the time this issue is in your hand. This socio-devotional story will follow in the footprints of success of "Tukaram" and "Dyaneshwar". Superbly directed by Messrs. Damle and Fatehlal and ably acted by Miss Hansa Wadkar this picture is going to be with us for a long time.



Mr. Ram Daryani who promises another hit in "Pyas", a social picture of Murli Pictures.

At the studios Messrs. Damle and Fatehlal will again be taking up another subject called "Kalidas" which will be a biographical story of the famous Indian poet. Search is being made for the correct casting of this picture and one only hopes that Prabhat succeeds in finding the right people.

PANCHOLI ART PRODUCTIONS (Lahore):

"Khazanchi" is breaking records all over India and proving itself the prize box-office attraction produced during 1941. It is reported that at places it has beaten the record of "Pukar" and "Bandhan" and the producers all over India are trying to solve the puzzle of its success by thinking furiously and copying the tunes of the songs.

Unaffected by the success of "Khazanchi", Dalsukh Pancholi that irresistible young man with his bed room manner has completed "Chowdhary" a picture in Punjabi, and is already on the sets for the production of "Khan-Daan", another one in Hindusthani. Great things are expected of this picture "Khan-Daan", in view of the success of "Khazanchi".

HUNS PICTURES (Kolhapur)

After his 'divorce' with Winayak, Baburao Pendharkar has re-started the Huns Pictures in association with Mr. Pandurang Naik and the new picture is appropriately named as "Pahila-Palna" and christened in English as "Many Happy Returns". Really, it should have been called "The First Born". The story of this new picture comes from the pen of Mr. Bedekar that celebrated Maharashtrian writer and it will feature, along with Baburao Pendharkar that charming siren Lalita Pawar. We hope this fresh essay of Mr. Baburao Pendharkar in the field of production will not prove as abortive as the last one.

FAMOUS ARUN FILM CO. (Poona):

"Thoratanchi Kamla" is still running at the Majestic Cinema in Bombay. The subject seems to have become popular with the young and the old alike. Their studios at Poona are being leased out to some other production units after completing "Daughter-in-Law" as Mr. Bhal G. Pendharkar has had a breakdown in health.

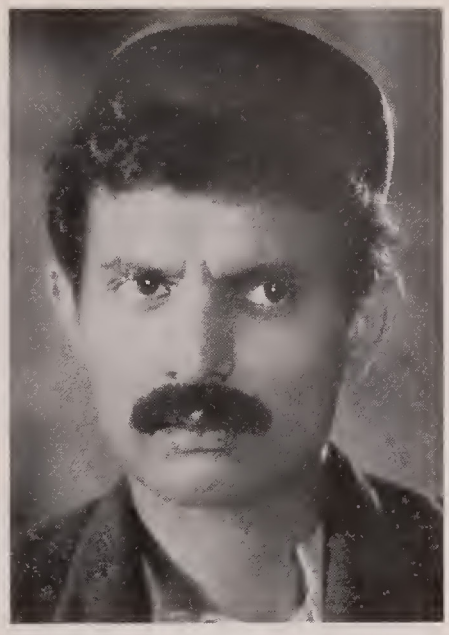
SHALIMAR PICTURES:

By the time this issue is in your hand, W. Z. Ahmed will have started the shooting of "Ek Raat", the first social story of this company. With Neena the new screen mystery and Prithviraj the popular Indian star in the lead, "Ek Raat" promises to be a star studded picture. A distinguishing feature of this picture will be the novel treatment of the story, entirely logical and probable, which by itself, will strike a refreshing contrast with some improbable absurdities that we so often see on the Indian screen. The second picture scheduled to be produced is called "Man-ki-Jeet." and will feature Renuka Devi.

NATIONAL STUDIOS:

"Sister" was well received at the Pathe Cinema in Bombay, the response having encouraged Director Mehboob to go full swing ahead with "Roti" starring Chandra Mohan and Sheikh Mukhtar.

While a number of pictures are either completed or under production at the National Studios, still a new one has been started by Director Mohan Sinha and it is named "Vijay". Some of the pictures which are ready for release at the Studio are "Nirdosh", "Kasauti", "Nai Roshni", and "Garib"; altogether a varied and spicy programme of entertainment.



As a pickpocket, Kanhyalal beats life's own product

PRAKASH PICTURES:

"Darshan" a social story brings excellent reports from the Northern circuit where it was released and where it proved immensely successful. With Jyoti and Prem Adib singing lilting tunes we are not surprised at the success of "Darshan". This picture is scheduled to be released at the Lamington Talkies immediately after "Akela". But the one that will provide a sensational success of the year from the studio will be "Bharat Milap" which Director Vijay Bhatt is steadily shooting in two versions, Hindi and Marathi, at the studios. With Durga Khote, Sahu Modak, Shobhana Samarth, Prem Adib and Chandra Mohan in the cast, the picture has been planned on an ambitious scale.

FAZLI BROS (Calcutta):

"Masoom" a social story featuring Mazhar Khan, Romola, Mehtab and Anis Khatoon has been completed by Hasnain and great things are expected from it. If director Hasnain has put half his skill which he put in his last picture "Qaidi" in the new one we are sure it will be a roaring success. The story of this picture has been written by Mr. F. A. Karim an I.C.S. officer and we are sure it will have a very sensible theme and a logical treatment. Other pictures planned for production are called "Purdah", "Sohrab and Rustom" and still another one actually under production is called "Chowranghee", in Hindi and Bengali, which incidentally is being directed by Mr. Fazli himself.

PARAMOUNT FILM CO.:

"Akela" had a splendid reception at the Lamington Talkies in Bombay and the picture promises to be a prestige item for the Great India Pictures under which trade name this picture is produced. At the studios, Kikubhai Desai has completed "Circus Queen" and is giving his attention now to "Sheikh Chilli" which will be ready for the screen sometime next month.

CIRCO PRODUCTIONS:

Director Abdul Rashid Kardar has completed "Swami" which will be released in Bombay immediately a space is found for it. Director Kardar has started a new one called "Nai Duniya", the story of which has been written by the well-known film critic Ahmed Abbas. This picture has a splendid cast in Mazhar Khan, Shobhana Samarth, Azurie and Jairaj. Other pictures under production at the studios are "Apna Ghar", featuring Shanta Apte and Chandramohan and directed by Mr. Devaki Bose; "Bhakta Vidur" featuring Vishnupant Pagnis and Durga Khote and directed by Messrs. Altekar and Baburao Painter.

NAVYUG CHITRAPAT (Poona):

Good news comes to us about "Amrit" from all the centres of Maharashtra where the picture has been released. At the studios in Kolhapur, Director Junnarkar is fast completing "Sangam", a social story with Meenaxi in the lead.

Director Winayak is busy with two new subjects called "State Guests" and "Pundalik".

BHARAT PICTURES:

Adding one picture after another to their already formidable list Bharat Pictures will be soon releasing "Darpan" a social story. Still another in hand is called "Swaminath" produced by the Hindusthan Cinetone.

SUDARSHAN PICTURES:

That smartly different screen sensation of the season, as described by the publicity manager, "Sajjan" is now ready. With Jagadish Sethi and Husn Banu in the lead Director Dwarka Khosla is reported to have given an impressive picture on the theme of 'Life after Death'.

KAMLA TALKIES:

Their maiden production called "Sohana Geet" featuring Romilla, has been completed and is now awaiting release. Another picture which has already gone on the sets is called "Bhai" and is directed by Mahindra Thakore.

BRILLIANT PICTURES:

That social comedy "Municipality" s being given the finishing touches now at the Poona studios. Those who had the privilege of seeing the rushes talk of this picture becoming a mighty roar of tickle and laughter.

SUDAMA PRODUCTIONS:

"Holiday in Bombay" has completed its run at the Imperial Cinema in Bombay and the picture has now gone into the country to entertain diverse audiences with its ultra-modern comedy.

The next item on the production programme is not yet determined but Director Badami will soon get going after he finishes "The Toy" which he is producing for Amar Productions.

T. K. PRODUCTIONS (Madras): .

With South India's prima donna K. B. Sundarambal these producers will be going into the production of "Rani Mangamma" in Tamil.

The actual production will be done in a Calcutta Studio and other notable people in the cast are Nagiah, Krishnan and Mathuram.

VAUHINI PICTURES:

"Devata" is likely to become as great a success as "Sumangali" as it is reported to have been received marvellously well at Madras. As the picture goes into the country it will gain more momentum with the result that these producers will be still at the top.

"Potana" will go into shooting very shortly with Nagiah playing the lead.

SREE RENUKA FILMS:

Nagiah, the famous actor of the South, has floated this new concern and will be soon launching his maiden production. Not only every one in the South will wish him well, but those few friends that he has in the North will also do the same with equal sincerity.

KRISHNA PICTURES:

The picture under production at these studios is "Prabhavati" featuring T. R. Rajkumari and S. P. L. Dhanalakshmi.

Five More Prize Winners

We are pleased to announce here the names of the lucky prize-winners whose answers in the Readers' Research Questionnaire were considered as highly commendable by the Editor.

Miss Urmilla Johrey,
c/o Rai Saheb Amir Chand,
Advocate, BUDAUN.

Mrs. Subhadra Pinglay,
No. 97, High Road,
Egmore, MADRAS.

Miss Noreen Wilson,
Military Hospital,
MARDAN, N.W.F.P.

Miss Zeenath Jahan,
Maharani's Women Hospital,
MYSORE.

Dr. (Miss) Laxmi Bai,
E.M.M. Hospital,
TRICHUR.

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In This Beautiful Maiden The Emperor Saw A Nation's Mother While The Prince Found A Sweetheart !

AND WHEN A FATHER IS AN EMPEROR, THE SON A PRINCE, LOVE BECOMES A STATE INTRIGUE AND EMOTIONS BECOME SERVILE TO DUTY!

WHEN SHIVAJI AND SAMBHAJI CLASH THE NATION TREMBLES IN SUSPENSE!

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Produced at S ARUN STUDIOS

Written & Directed by
BHAL G. PENDHARKAR

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"Maharathi Karna"

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